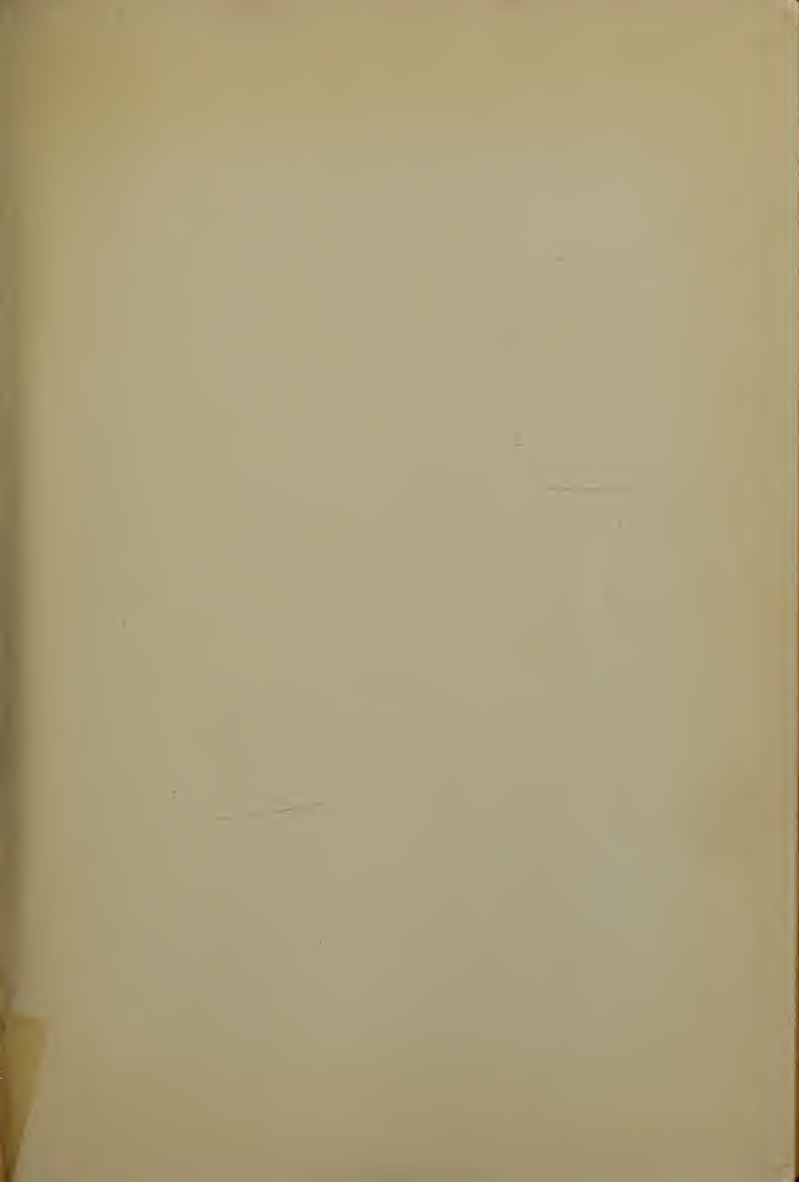


Scanned from the collection of
Richard Koszarski

Coordinated by the
Media History Digital
Library

www.mediahistoryproject.org

Funded by a donation from
Jeff Joseph





A FILM PHANTASY

COPYRIGHT 1916 PRODUCERS SERVICE COMPANY

MOTION PICTURE ACTING

For 'Professionals and Amateurs

BY

JEAN BERNIQUE

A Technical Treatise

ON

Make-up, Costumes and Expression

CONTAINING FULL DIRECTIONS FOR THE USE OF COSMETICS
BEFORE THE CAMERA, THE COSTUME REQUIREMENTS AND
COLOR SCHEMES NECESSARY TO GET THE PROPER EFFECT,
TOGETHER WITH 191 POSED PHOTOGRAPHS OF MOTION
PICTURE STARS, SHOWING 499 DIFFERENT
EXPRESSIONS AND EMOTIONS



PRODUCERS SERVICE COMPANY

1916

COPYRIGHT 1916

By

PRODUCERS SERVICE COMPANY

ALL RIGHTS RESERVED

FOREWORD

THE present day importance of the film industry, its unprecedented growth, widespread popularity, and financial stability, naturally attracts the layman.

This volume has been prepared in main for the professional stage performer or the ambitious novice who aspires to the movie player's realm.

All those directly connected with the various branches of the film industry as well as artists and illustrators will find much in this volume to commend it to their use.

Its purpose is to furnish an authoritative reference that will encourage the ambitious to a practical trial in the fundamentals of studio work before applying for a position, and to discourage those who would waste the time of directors and studio employees for the fun of the thing.

The author wishes to extend a hearty appreciation for the help and courtesies extended by:

Mr. Blaine McGrath.

Mr. R. E. Hollahan.

Mr. Saul S. Rosenfield.

FOREWORD

Mr. Campbell MacCulloch of the Triangle Film Corporation.

World Film Corporation.

Mr. Terry Ramsaye of the Mutual Film Corporation.

Mr. John C. Flinn of the Jesse L. Lasky Feature Play Co., Inc.

Mr. Victor Eubank of the Essanay Film Mfg. Company.

Famous Players Film Company.

Mr. Pete J. Schmidt of the Pallas Pictures.

Mr. Eugene J. Cour of the Producers Service Company.

Mr. Colin Reid of the Monarch Film Producing Company.

The Oliver Morosco Photoplay Co.

Mr. Norman Jeffries of the Lubin Manufacturing Co.

The Vitagraph Company of America.

THE AUTHOR.

Chicago, 1916.

CONTENTS

I. FRONTISPIECE—A FILM PHANTASY.....	2
II. FOREWORD	3
CONTENTS	5
III. A FILM PHANTASY—A REVIEW OF THE METHODS AND MADNESS OF THE FILM INDUSTRY.....	15
i. THE SCENARIO	23
ii. HOW TO DETERMINE YOUR ADAPTABILITY TO THE MOVIES	24
iii. COMEDY	27
iv. ILLUSTRATED EMOTIONS:—	

A

Abashed, 137.	Anger, 59, 65, 115.
Absorption, 131.	Anguish, 111, 129.
Abuse, 49	Anticipation, 107.
Accusatory, 45.	Anxiety, 9, 111, 141, 147.
Accusing, 131.	Apathetic, 131.
Admiration, 93.	Appalled, 55.
Adoration, 93.	Appeal, 57.
Adversity, 135.	Apprehension, 61, 131.
Advising, 35.	Ardor, 97.
Affectionate, 107.	Arrogance, 117.
Affection, 93.	Artful, 53.
Aghast, 101.	Assent, 35.
Aggressiveness, 61.	Assurance, 35.
Alarm, 79, 103.	Astonishment, 59, 139, 147.
Alertness, 61, 73.	Astounded, 45, 53.
Amazed, 45.	Attack, 61.
Amazement, 147.	Attention, 45, 83, 131.
Amusement, 87, 141.	Attentiveness, 109.
	Awe, 147.
	Awed, 101.

CONTENTS

B

Bantering, 141.
Base, 31.
Belligerence, 61.
Beseeching, 95.
Bitterness, 49.
Bluff, 77.
Boldness, 77.
Bored, 141.
Brutal, 145.
Brutality, 127.
Brutish, 31.
Bullying, 45.

C

Cajoling, 123.
Callous, 31.
Carnality, 127.
Care, 135.
Censorious, 131.
Chaffing, 141.
Coercion, 77.
Commiseration, 143.
Compassion, 129.
Compulsion, 77.
Concentrated, 85.
Conciliation, 65.
Condemning, 131.
Condolence, 89, 129, 143.
Confused, 81.
Consternation, 131.
Contempt, 121.
Contemplation, 109.
Correction, 133.
Counseling, 35.
Courage, 61, 77.

Coy, 105.
Crafty, 53.
Cringing, 45.
Cruel, 45, 145.
Cruelty, 43.
Crushed, 35.
Cunning, 53.
Curious, 31, 115.
Curiosity, 147.

D

Daring, 77.
Dazed, 61.
Decision, 57.
Defiance, 55.
Deliberation, 73.
Demure, 105.
Denunciatory, 45.
Derisive, 81.
Desire, 97, 127.
Desperation, 57.
Determination, 57, 89, 91.
Devout, 31.
Dilemma, 119.
Disconcerted, 137.
Disdain, 99, 117, 121.
Disheartened, 83.
Dismayed, 53, 101.
Displeased, 83.
Destructiveness, 62.
Doggedness, 61.
Doubt, 97, 119.
Droll, 123.
Dumbfounded, 101.
Dauntlessness, 77.
Deceitful, 53.
Defensive, 60, 101.

CONTENTS

Defense, 61.
Dejection, 111, 135.
Dementia, 51, 67.
Denial, 141.
Depreciation, 141.
Designing, 53.
Despair, 111, 143.
Despondency, 111, 135.
Destructiveness, 63.
Devotion, 89.
Dignity, 99, 109.
Discipline, 133.
Discouragement, 111.
Disgust, 127.
Dismay, 103.
Dismissal, 139.
Displeasure, 87, 139.
Disturbed, 83.
Dominating, 149.
Dread, 73, 79.
Dull, 31.

E

Earnestness, 81.
Entreaty, 95.
Evil, 43.
Expectation, 73, 107.
Electrification, 59.
Escape, 79.
Exasperation, 147.
Expostulation, 133.

F

Fear, 61, 73, 125, 131, 147.
Ferocity, 63.
Fervor, 93.
Flight, 79.

Flippant, 105.
Force, 57.
Foreboding, 83.
Foxy, 123.
Frenzy, 147.
Fury, 59, 63, 91, 147.
Fearlessness, 77.
Fervid, 31.
Firmness, 57, 89.
Flippancy, 137.
Flustered, 137.
Forbearance, 143.
Fond, 107.
Frantic, 101.
Frivolity, 137.

G

Gaiety, 87.
Geniality, 87.
Guilt, 131.
Gaping, 31.
Grief, 67, 129.
Guilty, 45.

H

Hard, 45.
Harsh, 45.
Hauteur, 99, 139.
Hesitation, 97.
Horrificed, 101.
Hypnotism, 51.
Hardened, 31.
Haughtiness, 117.
Heartless, 31.
Hopelessness, 35, 111, 135.
Horror, 75, 103.
Hypnotized, 149.

CONTENTS

I

Imbecility, 51.
Importance, 109.
Incensed, 145.
Indecision, 71.
Indifference, 115.
Infuriated, 145.
Ire, 115.
Intentness, 45, 83, 131.
Invocation, 31.
Imperiousness, 117, 139.
Impudent, 105.
Incredulity, 133.
Indifferent, 141.
Indignation, 65, 87, 139.
Inquisitive, 31.
Instructing, 35.
Interrogation, 81.

L

Lasciviousness, 127.
Levity, 137.
Longing, 97.
Low, 31, 92, 96.
Laughter, 87.
Listening, 83.
Love, 93, 97.
Lust, 127.

M

Malevolent, 145.
Masterful, 149.
Melancholia, 67.
Merriment, 47.
Mesmerism, 51.
Mischievousness, 47.

Misgiving, 73.
Modest, 105.
Malevolence, 43, 63.
Mean, 31.
Menacing, 45, 127.
Merry, 123.
Mesmerized, 149.
Mimicry, 47.
Mocking, 81.

O

Obedience, 35.
Observation, 109.
Ominous, 83.
Observant, 85.
Obstinacy, 89.

P

Panic, 79.
Perplexity, 97, 119.
Pert, 105.
Petition, 95.
Pique, 87.
Pity, 129.
Placation, 65.
Pleading, 97.
Pleasure, 107.
Protection, 61.
Punishing, 133.
Perplexed, 81.
Perservance, 89.
Perturbation, 147.
Pietistic, 31.
Piqued, 137.
Phlegmatic, 131.
Playfulness, 47.

CONTENTS

Pleased, 81.
Pride, 109, 117.
Protestation, 141.
Puzzled, 81, 85.

Q

Questioning, 45, 105, 123,
133.
Quizzical, 85, 105, 123.

R

Rapture, 93.
Reflective, 35.
Remonstrance, 133.
Reprimand, 49.
Repulsion, 127.
Resentment, 65, 83, 87, 115.
Resisting, 145.
Resolution, 57, 89.
Reverent, 31.
Ruthlessness, 63.
Rebuke, 49.
Regret, 71.
Remorse, 67, 71.
Reproof, 49.
Resentful, 145.
Resignation, 35, 135.
Resistance, 127.
Revenge, 91.
Rough, 45.

S

Satisfied, 81.
Savagery, 63.
Searching, 45.
Self-defense, 55.

Sharpness, 119.
Shy, 105.
Sly, 53.
Solicitude, 61.
Speculative, 35.
Startled, 45.
Stern, 35.
Staring, 31.
Stupid, 31.
Supplication, 69, 95.
Surprised, 45, 53.
Suspicious, 131.
Saucy, 105.
Scorn, 121.
Self-conscious, 105.
Severity, 49, 133.
Shocked, 53.
Sinister, 31.
Solicitation, 81.
Sorrow, 67, 129, 143.
Sportiveness, 47.
Statliness, 99.
Stolid, 31.
Stupefied, 61.
Stupor, 67.
Surprise, 133, 139, 147.
Suspicion, 119.
Sympathy, 89, 129, 143.

T

Taunting, 141.
Terrified, 101.
Thoughtful, 35.
Timidity, 61.
Trepidation, 61, 73, 131.
Twitting, 141.

CONTENTS

Tenacity, 89.
Terror, 103, 113.
Threatening, 83.
Treachery, 61.
Troubled, 83.

U

Ugly, 45.
Uncertainty, 71, 97, 119.
Unconcerned, 131.
Unequivocal, 69.
Uncertain, 81.
Unconcern, 115.
Unhappiness, 71.
Unyielding, 35.

V

Vampire, 43.
Venom, 43.

Vindictiveness, 83.
Virulence, 49.
Vengeance, 43, 77.
Vigilance, 55, 61, 73, 115.
Violence, 147.
Vulgar, 31.

W

Watchfulness, 55, 73, 115,
119.
Weariness, 135.
Wonder, 139.
Wretchedness, 71.
Wavering, 97.
Woe, 129.
Wrathful, 145.

Y

Yearning, 93.

IV. PHOTOPLAYERS:—

A

Spottiswoode Aitken, 85.

B

Bessie Barriscale, 15, 71.
Frank Borzage, 73, 159.
John Barrymore, 109, 115.
Donald Brian, 123.

C

Marguerite Clark, 15, 95,
133.
Ethel Clayton, 15, 65, 111,
127, 153, 162.

D

Hazel Dawn, 15, 93, 119.
S. Rankin Drew, 81.
Mrs. Sidney Drew, 80, 129.
Marie Doro, 15, 97.

E

John Emerson, 85, 161.

F

Dustin Farnum, 87, 89.
Pauline Fredericks, 15, 63,
139, 155.
Mary Fuller, 15.

CONTENTS

Geraldine Farrar, 15, 69,
168.

Charles K. French, 49.

G

Dorothy Gish, 29, 54.

Gen. U. S. Grant, 35.

Lillian Gish, 15, 29, 55.

David Wark Griffith, 26,
29.

H

Thomas Holding, 139.

J

Orrin Johnson, 59.

K

Frank Keenan, 49, 158.

L

Gen. Robt. E. Lee, 35.

Wilton Lackeye, 149.

E. K. Lincoln, 65, 162.

Anna Little, 15, 73, 159.

M

Maciste, 37, 41.

Mae Marsh, 15, 26, 103,
156.

Victor Moore, 107.

Edna Mayo, 15.

George Majeroni, 119.

Mary Maurice, 129, 135.

N

Mabel Normand, 15.

P

Jack Pickford, 147.

House Peters, 127, 153.

Mary Pickford, 15, 45, 147.

R

Jack Richardson, 77.

Theodore Roberts, 83, 166.

Blanche Ring, 137.

Helene Rosson, 16, 77.

S

Iva Shepard, 43.

Edith Storey, 16, 75, 91,
99, 151.

Valeska Suratt, 16, 57, 157.

Anita Stewart, 16, 101, 105.

Ruth Stonehouse, 16.

Blanche Sweet, 16, 143.

T

Lou Tellegen, 61.

Rosemary Theby, 16, 117.

W

Lillian Walker, 16, 47, 131,
145.

Helen Weir, 111.

Fannie Ward, 16, 79.

Earle Williams, 53, 101,
105, 141.

Y

Clara Kimball Young, 16,
51, 67, 113, 121, 125, 149,
152, 164.

CONTENTS

V. STORIES OF THE FILMS—THE STORIES FROM WHICH	
THE ILLUSTRATED EXPRESSIONS HAVE BEEN TAKEN AND	
A SYNOPSIS OF THOSE INDICATED.....	151
A SERIOUS FLIRTATION.....	101
BEN BLAIR	87
BIRTH OF A NATION, THE.....	20, 26, 29, 31, 33, 35
CABIRIA	19, 37, 39, 41
CAPITULATION OF A MAJOR.....	47
CACTUS BLOSSOM, THE (SYNOPSIS).....	73, 159
CHEAT, THE	79
COWARD, THE (SYNOPSIS).....	49, 158
DAPHNE AND THE PIRATE.....	55
DIPLOMACY	97
DOROTHY	129
DRIFTER, THE (SYNOPSIS).....	43, 151
FADDEN OUT WEST	107
FLYING TORPEDO, THE (SYNOPSIS).....	85, 161
GENTLEMAN FROM INDIANA, THE.....	89
GREAT DIVIDE, THE (SYNOPSIS).....	125, 153
GREEN SWAMP, THE.....	71
HIS PHANTOM SWEETHEART.....	53
HIS PHANTOM RIVAL	141
HOODOO ANN (SYNOPSIS).....	103, 156
IMMIGRANT, THE (SYNOPSIS).....	57, 157
IN THE LATIN QUARTER	75
LESSON OF NARROW STREET.....	81
MICE AND MEN	133
MY LADY INCOG	93, 119
NEARLY A KING.....	109, 115
OPHELIA (SYNOPSIS)	65, 111
OUT OF THE DRIFTS.....	95
PITCH O'CHANCE, THE.....	77
POOR LITTLE PEPPINA	45, 147
PRICE OF POWER, THE	59
RAGAMUFFIN, THE	143
SPIDER, THE (SYNOPSIS)	63, 139, 155
TEMPTATION (SYNOPSIS)	69, 168

CONTENTS

TRAIL OF THE LONESOME PINE, THE (SYNOPSIS) ..	83, 166
TRIBLY (SYNOPSIS)	149, 152
UNKNOWN, THE	61
VOICE IN THE FOG, THE.....	123
YANKEE GIRL, THE.....	137
YELLOW PASSPORT, THE (SYNOPSIS).....	164
VI. THE TECHNIQUE OF MAKEUP—HOW TO PREPARE FOR	
THE MOVIE CAMERA.....	171
i. SPECIAL PREPARATIONS	177
ii. ACCESSORIES	177
iii. THE HAIR	178
iv. CREPE HAIR	178
v. HOW TO TEST THE PHOTOGRAPHIC QUALITIES OF MAKE- UP	179
vi. REMOVING THE MAKEUP.....	179
VII. COSTUMES—WARDROBE NEEDED FOR STUDIO WORK; THE PROPER DRESS AND WHEN TO WEAR IT.....	
i. MEN'S WARDROBE	186
VIII. CENSORSHIP	191

A FILM PHANTASY

"What type is most effective in the movies?"

This is the eternal question that confronts nearly every one connected with motion pictures.

There are as many answers as there are questions with regard to types, but few if any of them describe a type except by naming those who have already made good in studio work.

There are undiscovered hundreds that would photograph as well or better than the popular favorites. But who can point out THE type, much less describe it.

The frontispiece, "A Film Phantasy," is about the type sought. It is a composite photograph of:

Bessie Barriscale	Marguerite Clark
Ethel Clayton	Hazel Dawn
Marie Doro	Geraldine Farrar
Pauline Fredericks	Mary Fuller
Lillian Gish	Anna Little
Mae Marsh	Edna Mayo
Mabel Normand	Mary Pickford
Helene Rosson	Anita Stewart
Ruth Stonehouse	Edith Storey
Valeska Suratt	Blanche Sweet
Rosemary Theby	Lillian Walker
Fannie Ward	Clara Kimball Young

A FILM PHANTASY

Close inspection of the picture will disclose a pronounced likeness to any of the above. This is especially true where one has a favorite among those included. More than a score of persons familiar with screen stars and exponents of a different favorite, in all seriousness, pronounced the picture positive proof of their good judgment.

The picture has been passed by film experts as a remarkable conception of the perfect screen type. It was made by printing through 24 photographic negative plates, one of each of the screen stars named, and the sum total is the "First Lady of the Screen."

The photograph was made under the supervision of Mr. Eugene J. Cour, managing director of the Producers Service Company, especially for this work.

While this mechanical conception ingeniously disposes of the much mooted question of THE type it arouses the new school of movie thought to protest against idealistic beauty as a basis for the visualization of realism through the medium of the screen.

Our "Film Phantasy" may have no more facial expression than Kipling's "Heathen Idol Made of Mud." Her face might be more of a detriment to a story than an asset. The combined beauty of twenty-four of the most beautiful screen stars, according to the new thought, would dazzle the film fans to such an extent

that everything else being projected upon the screen would be obliterated.

The new school advocates glance at the "Film Phantasy" and cry "Avaunt! The story's the thing." They contend that the motion picture production in which the story is interrupted by some ill-timed action, some intrusion of a superfluous character, some fantastic or too elaborate setting is doomed to disaster. Equally true, they say, is their claim that the ideal photographic type would distract a spectator to such an extent that interest in what is doing on the screen would be lost.

Opinions as to what goes to make an unqualified success in motion pictures production differ widely. With most producers it is not a question of how to make a good picture, but how to make a picture that the public will welcome and pay money to see. The belief is inherent in the theatrical world that stage successes are a matter of horseshoe luck. The same belief is found to a lesser extent in the film business. If the fickle public flocks to see a visualized story, it is termed a success. The tendency is, however, more and more to depend upon the story—a good story told in the way that grips the interest, without interruption or intrusion of any distracting elements.

But how to tell the story is a question that is answered in a different manner by every individual producer.

Put the same story into the hands of four producers and the result will be the production of four different stories under the same title. And of these four the author of the original likely would recognize none.

One producer would depend upon stunts to put over the picture. He would blow up a ship or wreck a railroad train for the "punch." Another would enlist the services of a stage star and publicity man to bid for popularity. The third would put over a "pink ticket" production—one that the censorship boards would prescribe for exhibition to adults only. The fourth would adhere to the story regardless of stunts, stars or suggestiveness. This is the new idea.

What some of the old school producers have done with stage stars has been very aptly described by the attitude of a well-known actor who flatly refused to appear in pictures. He finally was persuaded by one of the more persistent agents, who represented one of the large film companies, to view the initial presentation of a film featuring a contemporary stage celebrity. At the conclusion of the picture the agent clapped the prospect upon the shoulder and beamed upon him.

"Mr. Blank," he gushed enthusiastically, "what we have done with Mr. Plunk we can do with you."

"Not while I'm in my right senses," snapped the stage star vehemently.

This opinion is general among theatrical folk. If they do not take kindly to the pictures it is not to be wondered that the general public complains at times of the methods employed to visualize a story.

The picture-theatre goers are frequently disgusted with the treatment afforded a story written by their favorite author by directors who attempt daily to demonstrate how the literary masterpieces should have been written. The public is just as deeply grieved at this distortion of stories as are the writers themselves.

The world's greatest motion picture production—so granted by most authorities—"Cabiria," an Italian production, is a striking example of *the story lost*. This picture presents the most wonderful spectacle, the most gorgeous settings, inspiring types and artistic composition ever produced by an inspired genius, but falls short of the success of several American productions in popular appeal.

An expert film technician recently remarked that any one of the 1,200 scenes of "Cabiria" was worthy of prominent mention in any art exhibit. Its flawless technique is generally conceded. However, this one stands out above the thousands. Many of the so-called features are so devoid of story that—to be brutally frank—they should be classed as no more than MOTION PICTURE VAUDEVILLE.

In comparison, one of the great, if not the

A FILM PHANTASY

greatest of American productions, "The Birth of a Nation," is a visualized story. A story so gripping that it holds the spectator to the end despite flagrant discrepancies. It has been remarked by competent critics that it could be stripped of its spectacle to the advantage of THE STORY.

The present day tendency of the movies is toward the predominance of the story. The visualized story is dependent upon continuity of action that is not abruptly interfered with by superfluous stunts, idealistic beauties, stage stars and elaborate settings. The story must be told by consistent action and subtle expression of simulated emotions.

EXPRESSION

While the printed story is told in type and the dramatized story by the spoken word, the visualized story of the film is unfolded through the pictured expressions of simulated emotions.

It is well to bear in mind that the movie artist must depend upon the gleaming eye, the distended nostril, the furrowed brow, or the compressed lips, to emphasize his emotion. The extravagant gesture and pantomime of the stage, with the varied inflections and modulations of the voice, are proven failures for screen work. Stage mannerisms must be left behind when entering the studio.

With a full appreciation of the spoken stage and dramatic stars it must be conceded that their talents are not particularly well suited to the visualization of a story.

A striking example of this is clearly demonstrated in a recent multiple-reel production featuring a popular stage star. She was unusually well-adapted, with her youth, beauty and light hair, to the camera, but in the close-ups—the real test of screen fitness—she registered self-consciousness and discomfort so effectively that the dyed-in-the-wool screen fans either extended

an audible pity for her plight, or joined with her in her fidgety uneasiness.

Every close-up, as a result, was a break in the story. Interest waned and at the close of the show the star's reputation suffered through a general criticism of her work in the picture. This was due entirely to her stage mannerisms and her inability—in the close-ups—to sustain simulated emotions.

Unlike the stage performers, who can work themselves up to a genuine emotion as the play unfolds, the movie artist is compelled to register emotions to order. It is generally known that the pictured story is not produced in natural sequence.

The movie player may be called from a pleasant conversation and ordered to register a towering rage instantly. A few minutes before this same player was registering ardent admiration and in the next few minutes heartfelt grief. And all this may have been without the slightest knowledge of what it was all about.

When it is understood that few directors allow players to know anything of the story, other than the scene in hand, which may cover a period of twenty to fifty seconds, the term "made-to-order" expressions can be more fully appreciated.

The professional stage performer and the novice aspiring to studio work should bear in mind that the ladder to success on the screen

is through hard work and diligent study of expression and camera effects. Working in the movies is dandy good fun and very interesting to those who put heart and soul into the work. The reward is that most gratifying achievement—SUCCESS.

The picture player must register the expressions of simulated emotions as effectively as did the stage star, unwittingly, display her discomfort. And they must be capable of doing this to order upon the command of the director.

The following example of a script from which the director produces the scenes is taken from an original scenario, which was produced by a program releasing company. Its briefness reflects the general attitude in all studio work.

“Scene 41—INT. Hall as in 39, man standing, uncle passes, man bows to uncle as he receives orders, man draws close, points to adjoining room knowingly, uncle registers surprise, man tells him what he has overheard Marie and maid discuss, uncle registers satisfaction at learning this, thanks man and gives him orders, both exit, uncle back to library, man off.

Scene 67—INT. Cell, Marie looks about place, registers that she does not like the place, sits down and starts to cry, jailer registers sympathy for her, places arm about her shoulder, tells her he will be back, he leaves cell and locks door, registers sym-

pathy as he looks through barred door, jailer exits, Marie registers despair.”

These scenes merely give an outline of the action. The director or his assistant usually gives a hurried demonstration of how he wants the scene carried out. He is pleased, or incited to blankety-blanks according to the manner in which the emotions are simulated.

For those who wish to obtain a ready knowledge of how to express the various emotions, the section of illustrations, which shows 499 expressions of emotions by 191 screen stars, will prove an invaluable reference.

For a better appreciation of expressions given it would be well to read the section devoted to the stories in synopsis form of 13 of the pictures referred to in the illustrated section. These stories give a good idea of the action and sentiment of the plot.

A careful study of the pictured expressions of these screen stars will, with diligent practice before a mirror, furnish the beginner in film-land an excellent ground work.

Do not pass over these hastily.

When any difficulty is experienced with a particular expression, stick to that one until it is mastered.

When an emotion can be simulated at will, makeup as described under the article, “The Technique of Makeup,” and have at least three good, clear snapshots taken with an ordinary

hand camera, to show full face, three-quarter and profile.

These snapshots will afford a real test of the effectiveness of the expression and makeup for photographic purposes, and what is more important, the snapshots will show whether or not the subject is a screen type. These simple little snapshots may save many heart-burnings and the time of directors and studio employees.

View as many of the pictures described in this article as possible. Study any of the better film productions and especially note the use of the hands and general poise. If you are serious in your ambitions do not be ashamed of them.

The motion picture industry is one of the largest industries in the United States, it has the financial support of the foremost financiers, and is in every way worthy of the ambitions of anyone, but as in every calling, the ambition must be backed with the courage of conviction and with hard work and study.

Motion picture producers have slowly worked up from the misapplied attempts at dramatics to the artistically visualized story. With the development of the business there has been trained a class of picture players that are types peculiarly adapted to the expression of emotions for screen work. Some of these came from the spoken stage, as many or more came from the novices. All of them gained their

EXPRESSION

screen proficiency through a sympathy for their work, patience, and hard work.

The pictures selected to illustrate the various expressions shown are of those picture players who are the acknowledged leaders in this art.

For the encouragement of the amateur a description of Miss Mae Marsh, who D. W. Griffith said is destined to become the greatest screen actress, is presented.

Miss Marsh now is considered one of the best screen players. Her work was featured in Mutual Master Pictures when she was yet of school girl age. As the little sister in "The Birth of a Nation," she attracted as much attention as the players in the leading roles. She is at present with the Triangle company.

Her expressions of emotions are second to none. So subtle and effective are her facial expressions that her own personality is submerged in the story. She is telling with eyes, silent lips and her general attitude.

She is not a graduate of the stage. Her work began in the film studio. Her only experience was gained through watching the work of others. She is an ideal picture type. There are hundreds of others who would be stars with proper training and direction added to their own work, study and ambition.

Clara Kimball Young is another exponent of the silent drama, who stands in the foremost rank. She, however, is a graduate from the

EXPRESSION

speaking stage. Her work ranks high both with the public and with film technicians. Either of these stars mentioned are excellent models to study.

All of the stars shown in the illustrations have mastered the expression of emotions. They are leaders in the visualization of screen stories. Study their expressions in the illustrations and in the film productions in which they appear.

COMEDY

The expressions of emotions utilized in the dramatic story are the same as those used in comedy films. There is a tendency to exaggerated types in comedies, in costuming and makeup, but all the emotions are simulated identically as in the serious story.

DAVID WARK GRIFFITH

The producer of "The Birth of a Nation" at work in California.



Courtesy of the Epoch Film Corporation

This is a typical studio scene in one of the largest of the California producing plants. On the extreme left is shown Lillian and Dorothy Gish awaiting the call of the director. The expressions need no comment.



EXPRESSION

SCENE FROM "THE BIRTH OF A NATION"



This shows the introduction of slavery on the American continent.

Left to right:

1. INVOCATION—Fervid, devout, reverent, pietistic.
2. —Brutish, vulgar, low, mean, base.
3. —Curious, inquisitive, gaping, staring.
4. —Dull, stupid, stolid.
5. —Heartless, sinister, callous, hardened.



BATTLE SCENE FROM
"THE BIRTH OF A NATION"



Courtesy of the Epoch Film Corporation

A struggle between the North and the South
over the slavery question.



HISTORY IS REPEATED IN
"THE BIRTH OF A NATION"



Courtesy of the Epoch Film Corporation

The End of Slavery in the United States.

Left to right:

1. ROBERT E. LEE—Resignation, hopelessness, crushed.
2. CONFEDERATE AID—Thoughtful, speculative, reflective.
3. (RECEIVING PAPER)—Assent, assurance, obedience.
4. —Stern, unyielding.
5. GEN. U. S. GRANT—Advising, counseling, instructing.

SCENE FROM THE FAMOUS ITALIAN PRODUCTION

“CABIRIA”



Maciste, the famous Italian giant, is rescuing the child, Cabiria, from the high priest as she is about to be cast into the fiery maws of the heathen idol, Moloch. This is a type of the spectacle shown in the Italian film masterpiece.

ONE OF THE GORGEOUS SETTINGS OF THE ITALIAN
PRODUCTION

“CABIRIA”



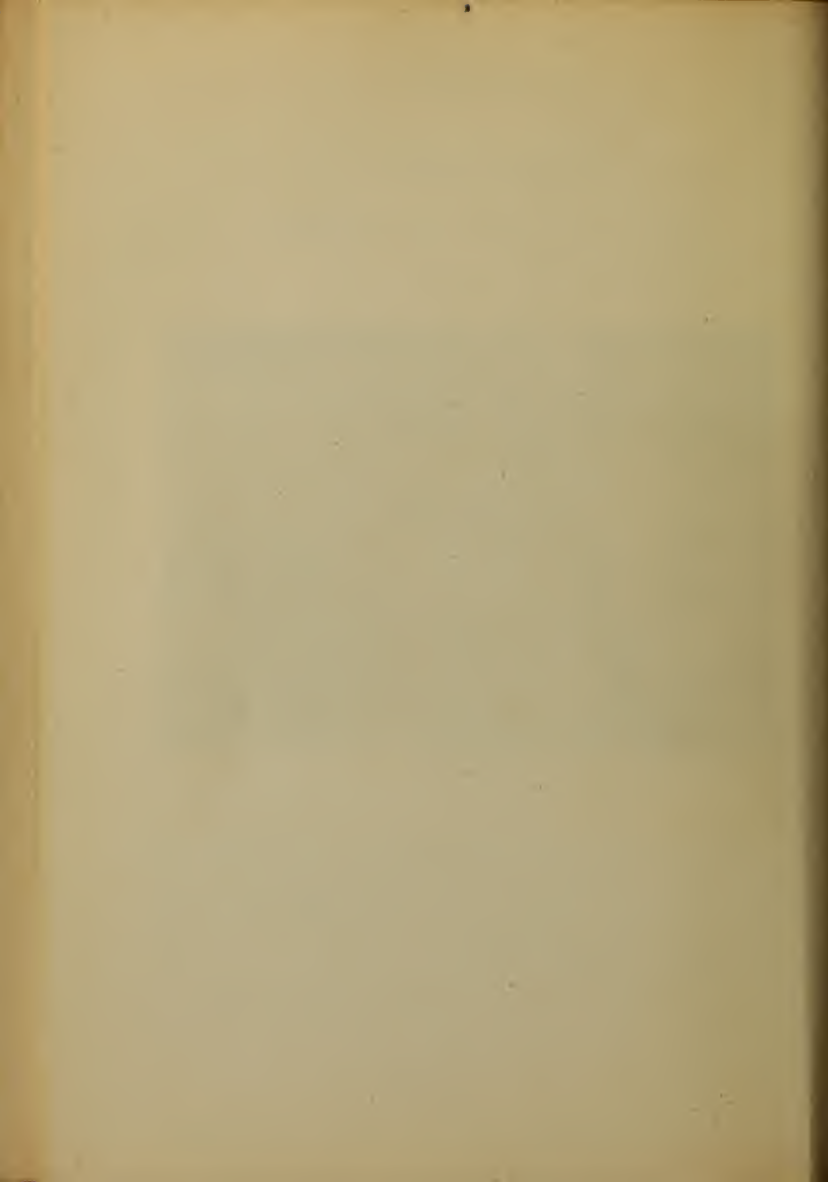
This scene is typical of the 1200 scenes of the famous Italian film. As in most of the sets of the production, this scene overshadows the action of the story. “Cabiria” was more than a year in the making and required 7,000 people, hundreds of horses, 20 elephants and cost \$250,000.

MACISTE

THE FAMOUS GIANT OF "CABIRIA"



It is in this scene, where he is chained to the millstone, that Maciste's great strength is shown to advantage. Goaded to desperation he tears the chains that bind him.



IVA SHEPARD

IN

"THE DRIFTER"



Courtesy of the Gaumont Company

Cruelty, evil, vengeance, malevolence,
venom, vampire.



MARY PICKFORD
IN
"POOR LITTLE PEPPINA"



Courtesy of Famous Players Film Company

Left to right:

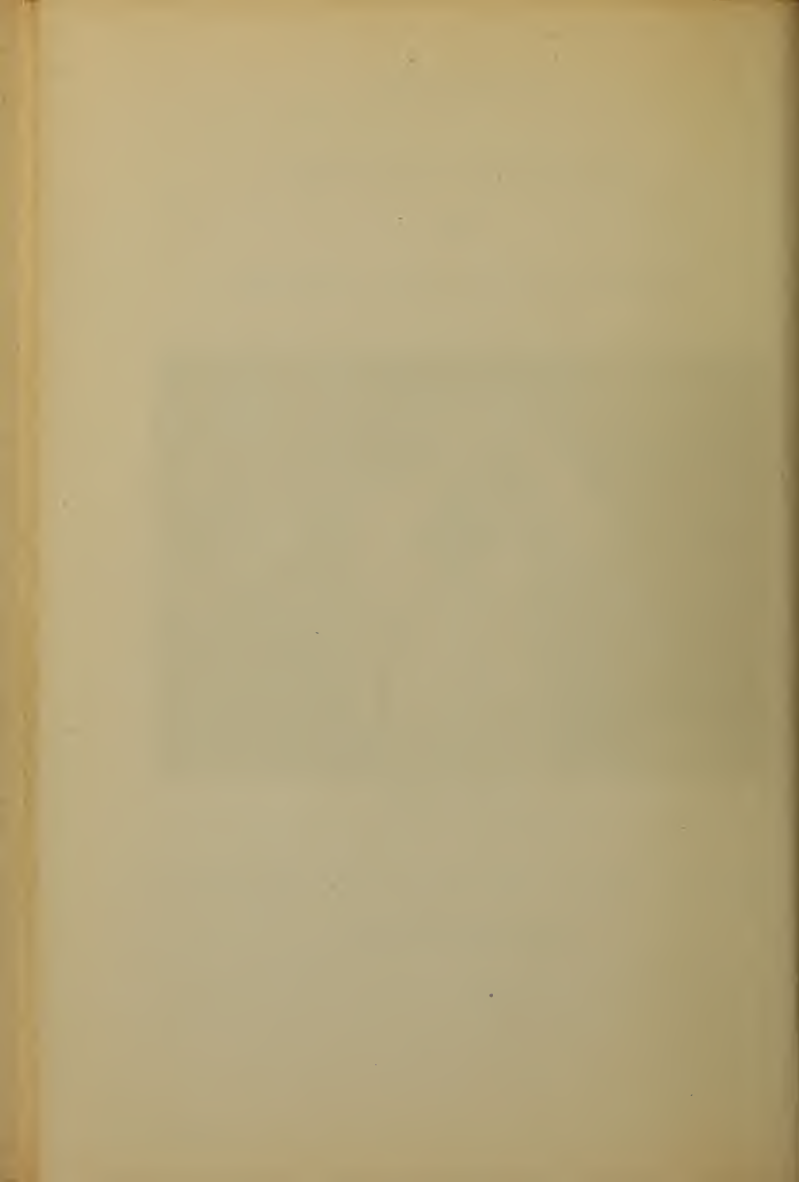
1. STANDING—Bullying, rough, ugly.
2. KNEELING—Guilty, cringing.
3. MARY PICKFORD—Amazed, astounded, startled, surprised.
4. STANDING—Questioning, searching.
5. SITTING—Menacing, denunciatory, accusatory.
6. STANDING—Intentness, attention.
7. STANDING—Cruel, harsh, hard.

LILLIAN WALKER
IN
"CAPITULATION OF A MAJOR"



Courtesy of the Vitagraph Company of America

Mimicry, sportiveness, merriment, playfulness,
mischievousness.



FRANK KEENAN

IN

"THE COWARD"



Courtesy of Triangle Film Corporation

Left to right:

1. FRANK KEENAN—Bitterness, severity, virulence.
2. CHARLES K. FRENCH—Rebuke, abuse, reproof, reprimand.

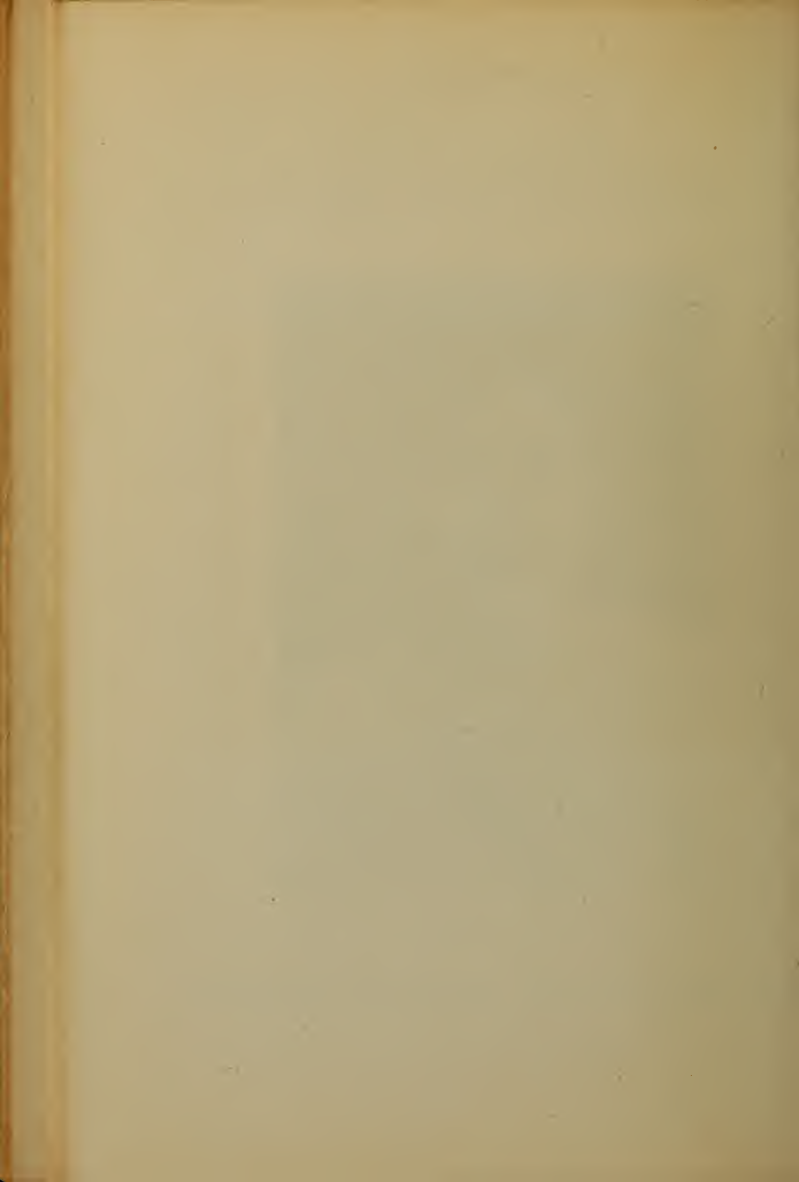


CLARA KIMBALL YOUNG



Courtesy of World Film Corporation

Imbecility, dementia, mesmerism, hypnotism.



EARLE WILLIAMS
IN
"HIS PHANTOM SWEETHEART"



Courtesy of the Vitagraph Company of America

Left to right:

1. —Cunning, sly, deceitful, artful, crafty, designing.
2. EARLE WILLIAMS—Shocked, surprised, appalled, dismayed, astounded.



LILLIAN GISH
IN
"DAPHNE AND THE PIRATE"



Courtesy of Triangle Film Corporation

Self-defense, watchfulness, vigilance, defiance.

EXPRESSION

VALESKA SURATT

IN

"THE IMMIGRANT"



Courtesy of the Lasky Photoplay Company

1. MAN—Determination, resolution, decision, firmness.
2. VALESKA SURATT—Appeal, force, desperation.

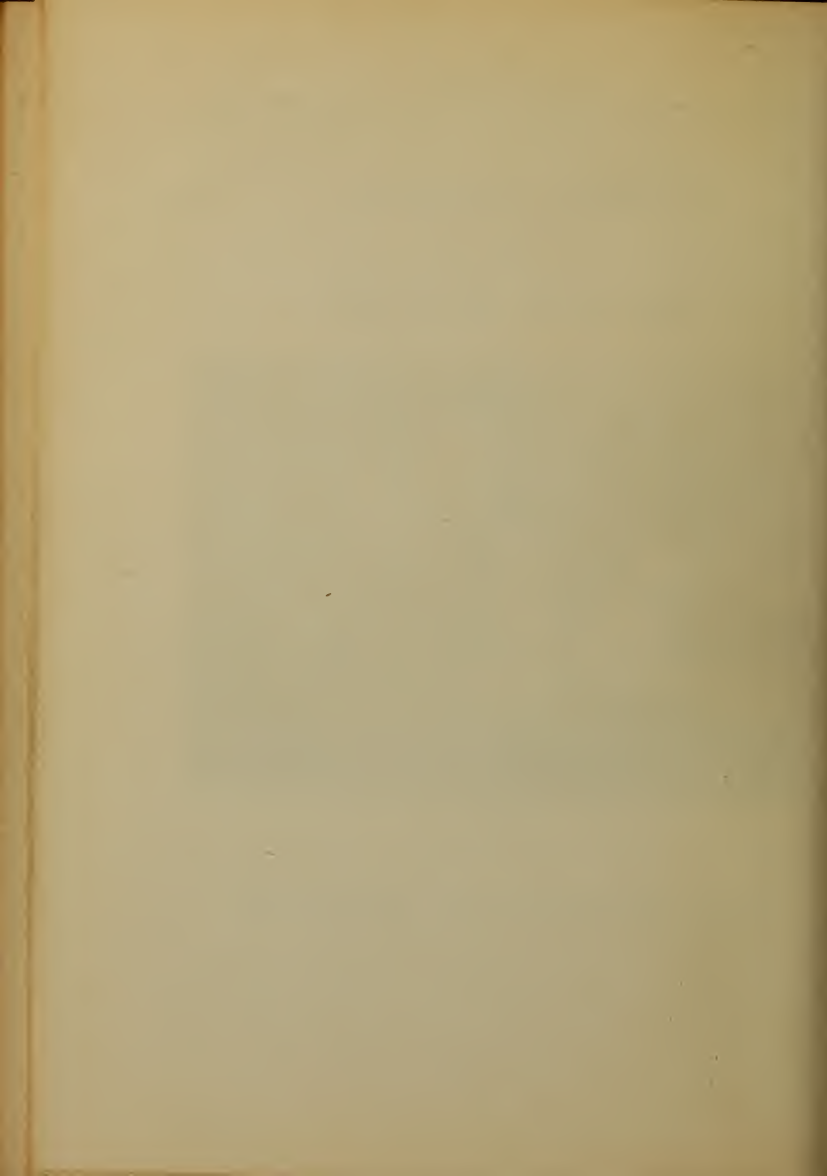
EXPRESSION

ORRIN JOHNSON
IN
"THE PRICE OF POWER"



Courtesy of Triangle Film Corporation

Anger, astonishment, fury, electrification.



EXPRESSION

LOU TELLEGEN

IN

"THE UNKNOWN"



(courtesy of the Lasky Photoplay Company)

Left to right:

1. —Apprehension, trepidation, fear, timidity.
 2. LOU TELLEGEN—Courage, protection, defense, vigilance, solicitude, alertness.
- MOB—Timidity, attack, doggedness, treachery, belligerence, aggressiveness, (prone) dazed, stupefied.

EXPRESSION

PAULINE FREDERICKS

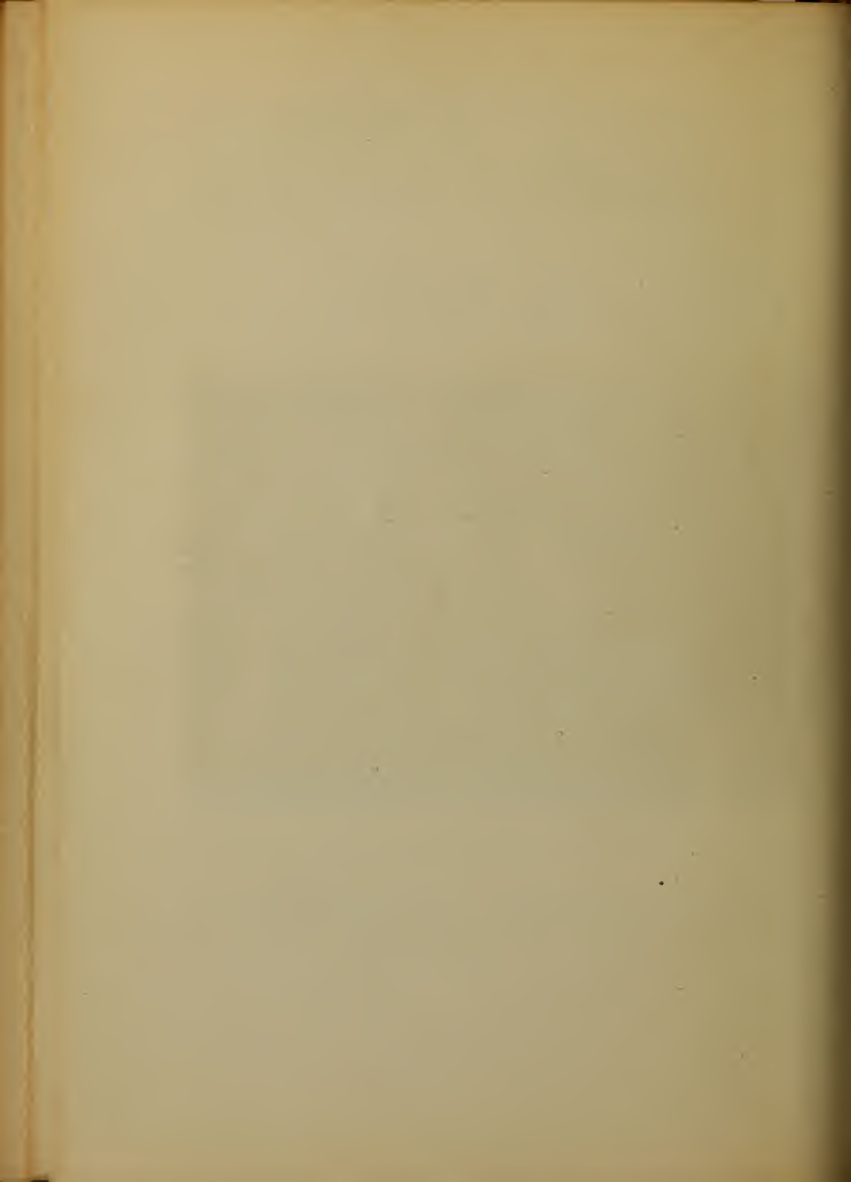
IN

"THE SPIDER"



Courtesy of the Famous Players Film Company

Savagery, ruthlessness, ferocity, malevolence,
fury, destructiveness.



ETHEL CLAYTON

IN

“OPHELIA”



Courtesy of Lubin Manufacturing Company

Left to right:

1. ETHEL CLAYTON—Anger, resentment, indignation.
2. E. K. LINCOLN—Conciliation, placation.



CLARA KIMBALL YOUNG



Courtesy of World Film Corporation

Dementia, stupor, sorrow, remorse
grief, melancholia

GERALDINE FARRAR

IN

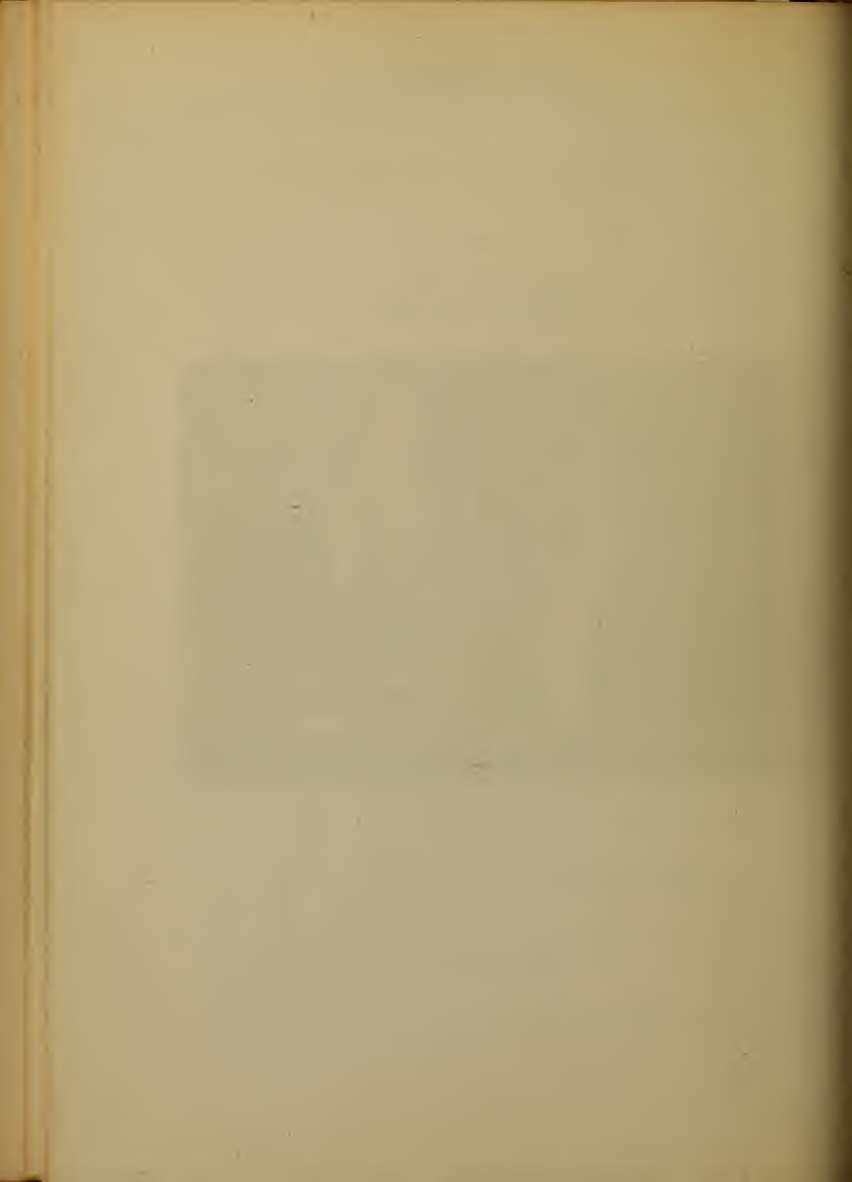
"TEMPTATION"



Courtesy of the Lasky Photoplay Company

Left to right:

1. —Unequivocal.
2. GERALDINE FARRAR—Supplication.



BESSIE BARRISCALE

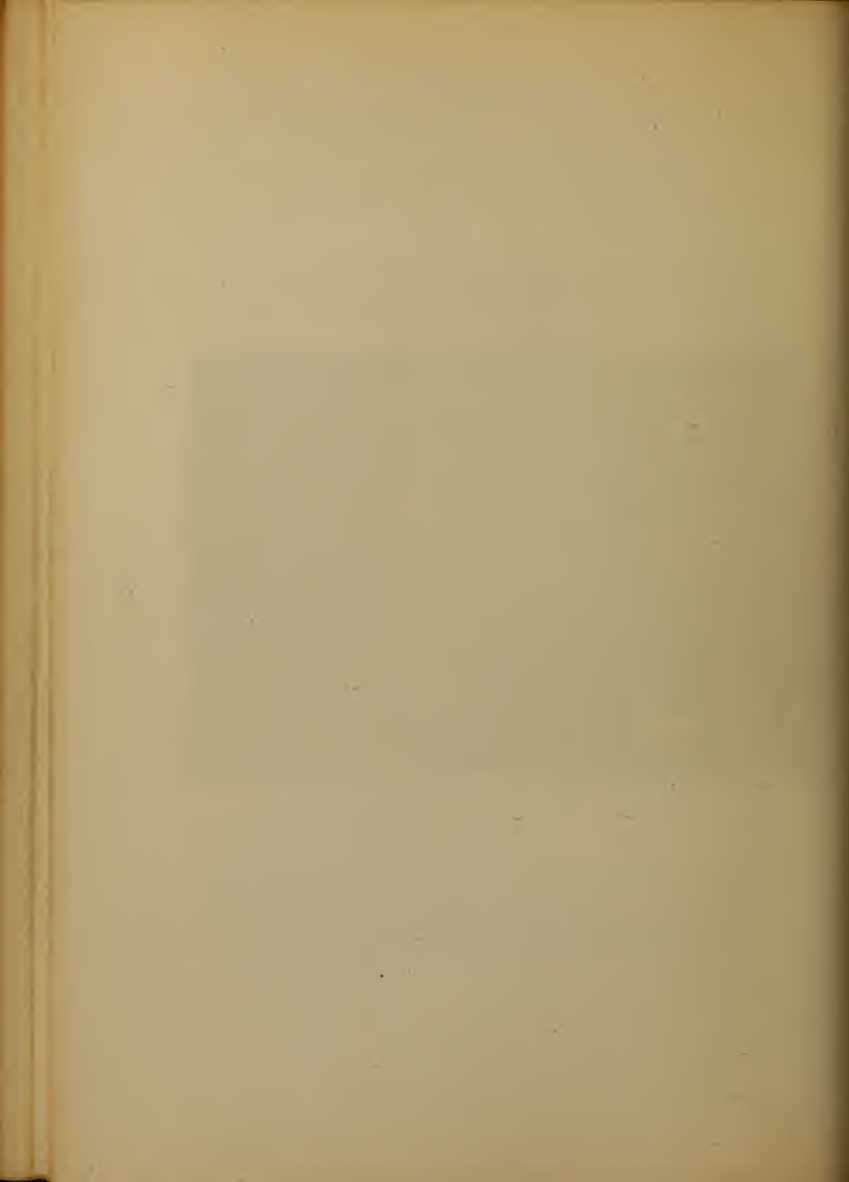
IN

"THE GREEN SWAMP"



Courtesy of Triangle Film Corporation

Regret, uncertainty, remorse, indecision,
unhappiness, wretchedness.



ANNA LITTLE
IN
"THE CACTUS BLOSSOM"



Courtesy of Mutual Company

Left to right:

1. FRANK BORZAGE—Watchfulness, vigilance, expectation, alertness.
2. ANNA LITTLE—Trepidation, fear, dread, mis-giving.
3. —Deliberation.

EXPRESSION

EDITH STOREY

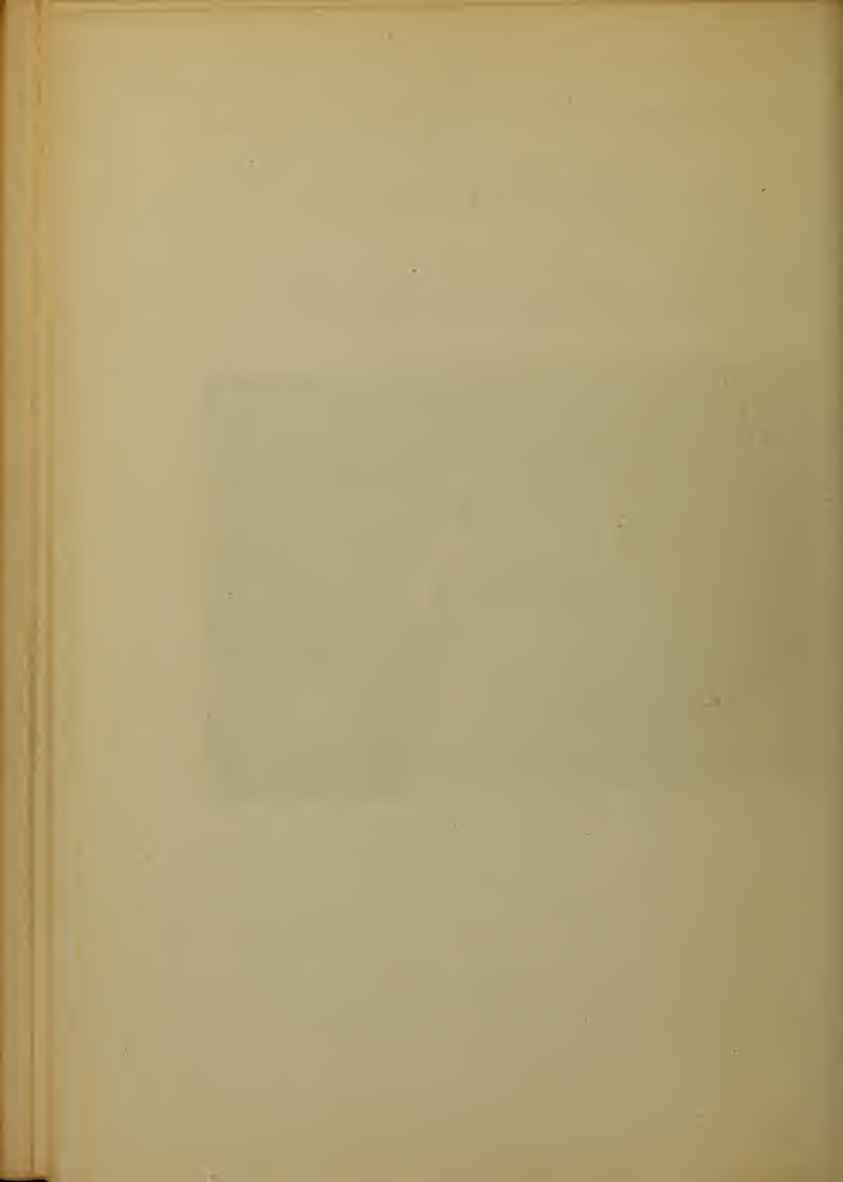
IN

"IN THE LATIN QUARTER"



Courtesy of the Vitagraph Company of America

Horror.



HELENE ROSSON

IN

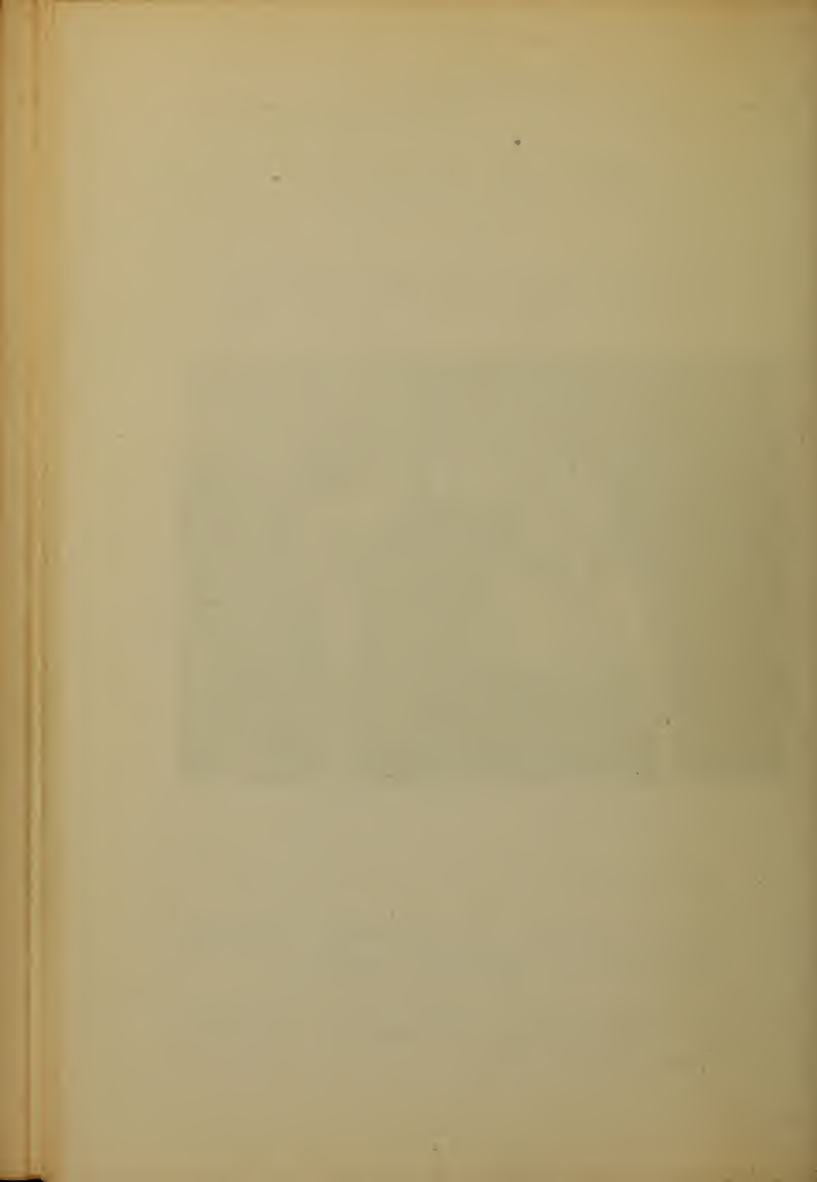
"THE PITCH O' CHANCE"



Courtesy of the Mutual Company

Left to right:

1. HELENE ROSSON — Fearlessness, courage, dauntlessness, boldness, daring.
2. JACK RICHARDSON — Vengeance, coercion, compulsion, bluff.



EXPRESSION

FANNIE WARD

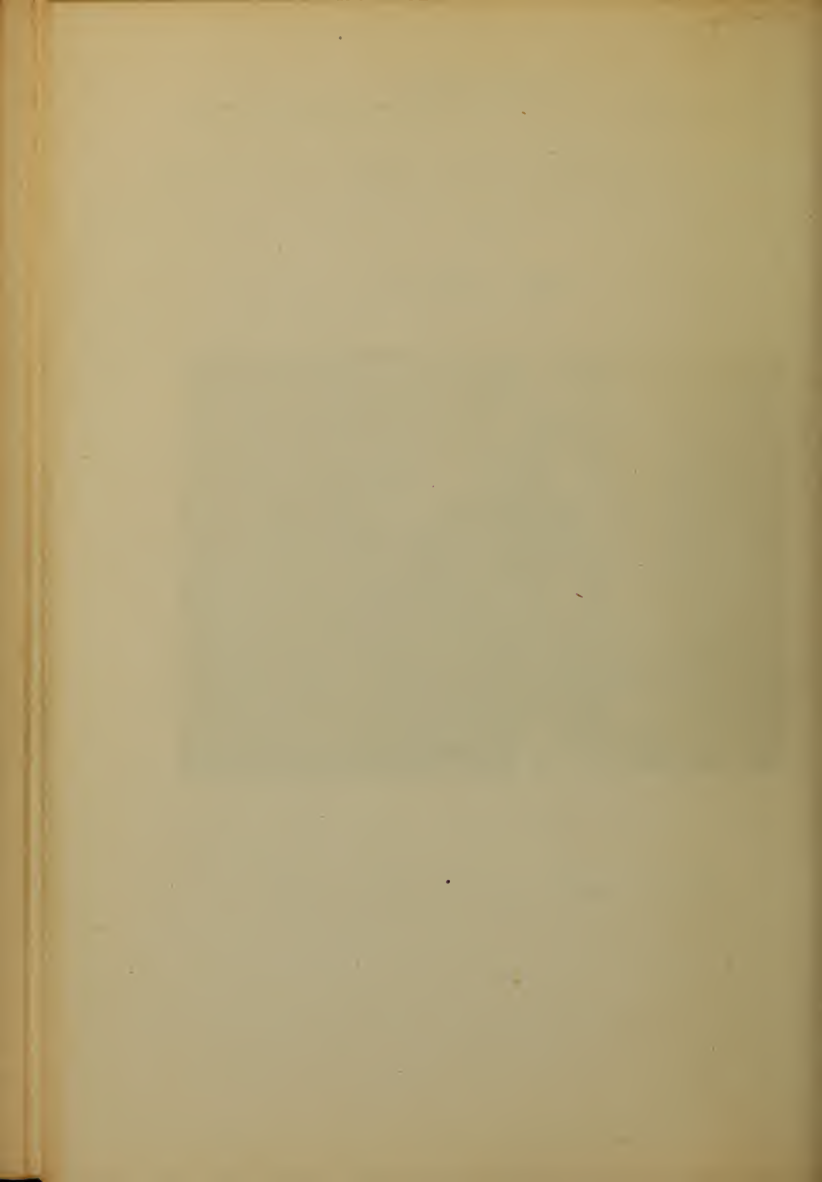
IN

"THE CHEAT"



Courtesy of the Lasky Photoplay Company

Dread, flight, escape, alarm, panic.



S. RANKIN DREW

IN

"THE LESSON OF A NARROW STREET"



Courtesy of the Vitagraph Company of America

Left to right:

1. S. RANKIN DREW—Perplexed, puzzled, confused, uncertain.
2. —Interrogation, solicitation, earnestness.
3. —Derisive, mocking, pleased, satisfied.

THEODORE ROBERTS

IN

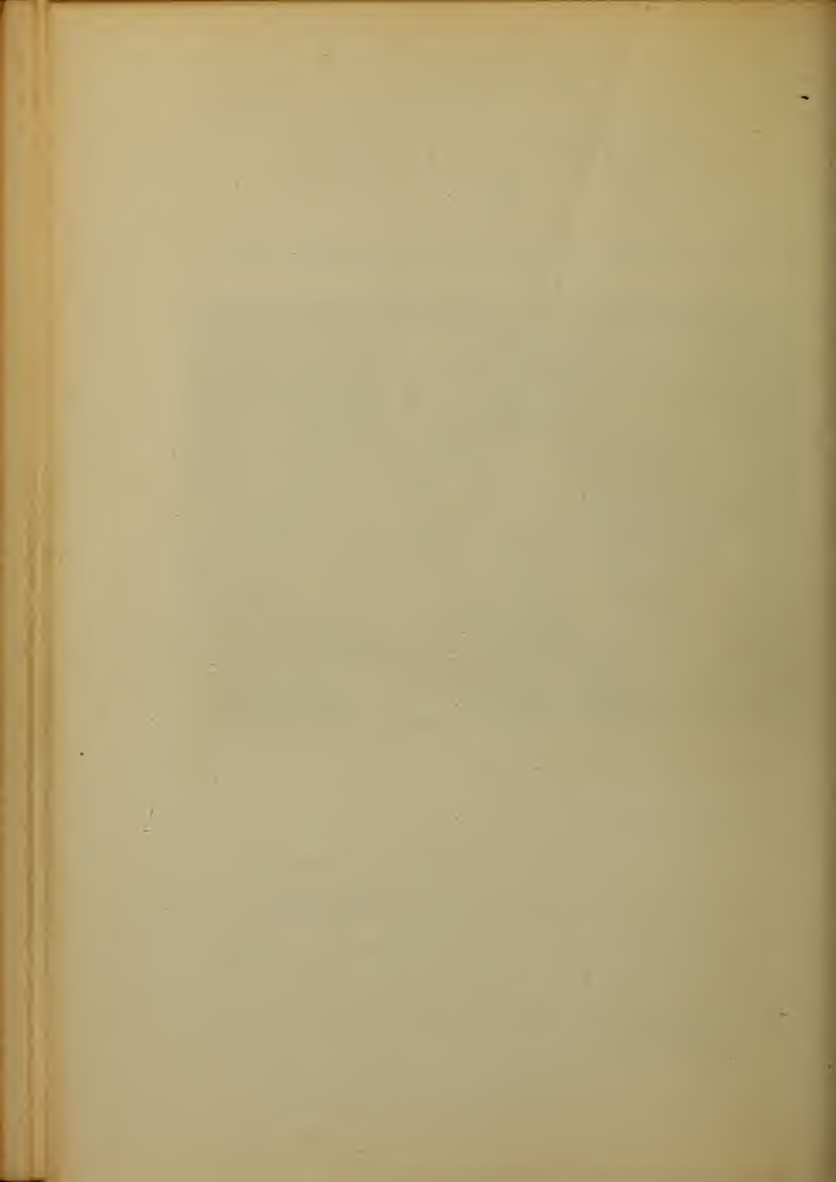
"THE TRAIL OF THE LONESOME PINE"



Courtesy of the Lasky Photoplay Company

Left to right:

1. —Disheartened, troubled.
2. —Displeased, disturbed.
3. —Attention, intentness, listening.
4. THEO. ROBERTS—Resentment, vindictiveness, foreboding.
5. —Ominous, threatening.



JOHN EMERSON AND SPOTTIS-
WOODE AITKEN

IN

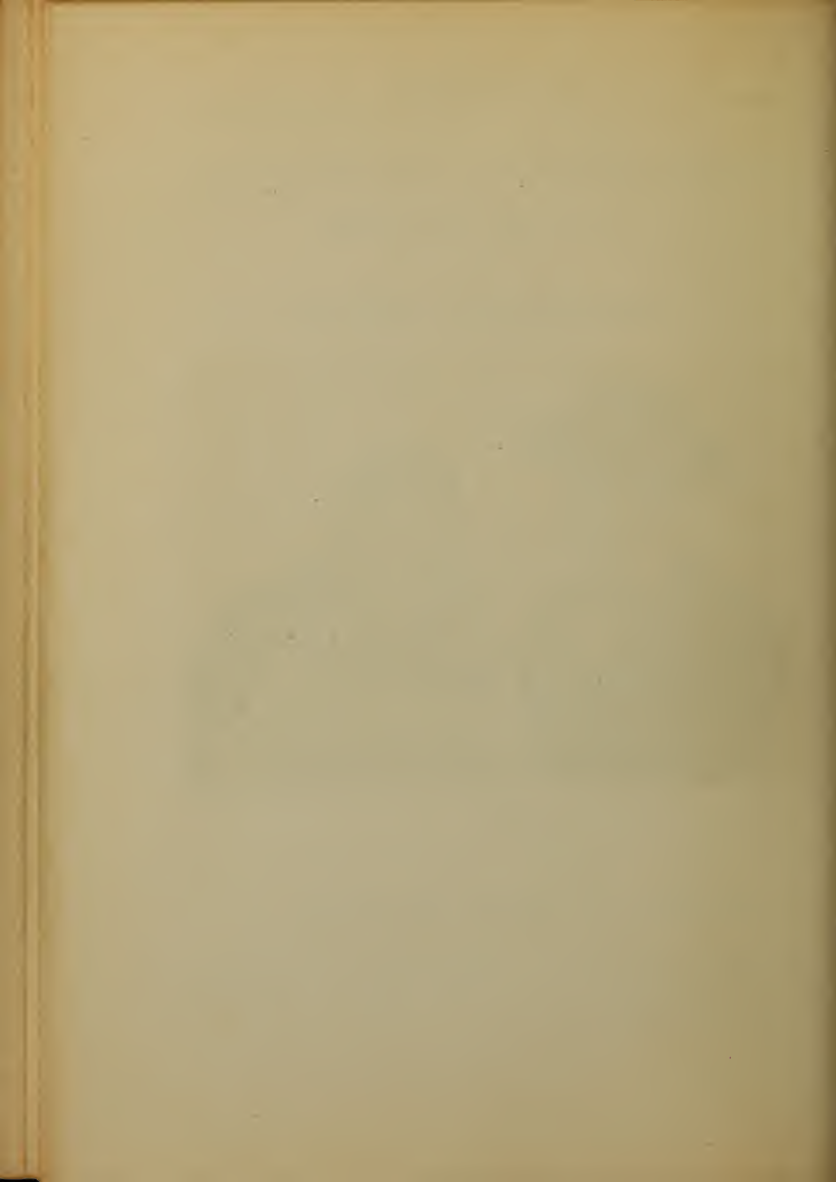
"THE FLYING TORPEDO"



Courtesy of Triangle Film Corporation

Left to right:

1. SPOTTISWOODE AITKEN—Observant.
2. JOHN EMERSON — Concentrated, puzzled, quizzical.



DUSTIN FARNUM

IN

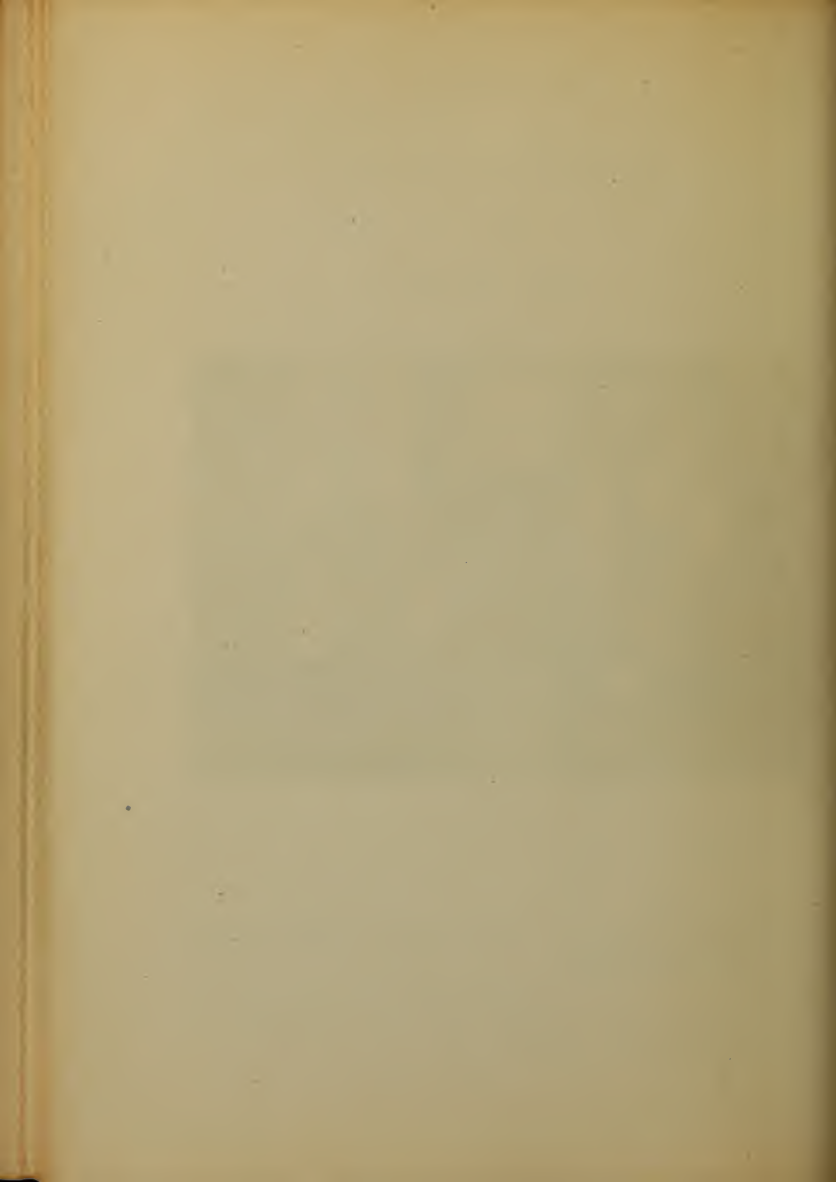
“BEN BLAIR”



Courtesy of Pallas Pictures

Left to right:

1. DUSTIN FARNUM—Amusement, laughter, gaiety, geniality.
2. —Indignation, resentment, displeasure, pique.



DUSTIN FARNUM

IN

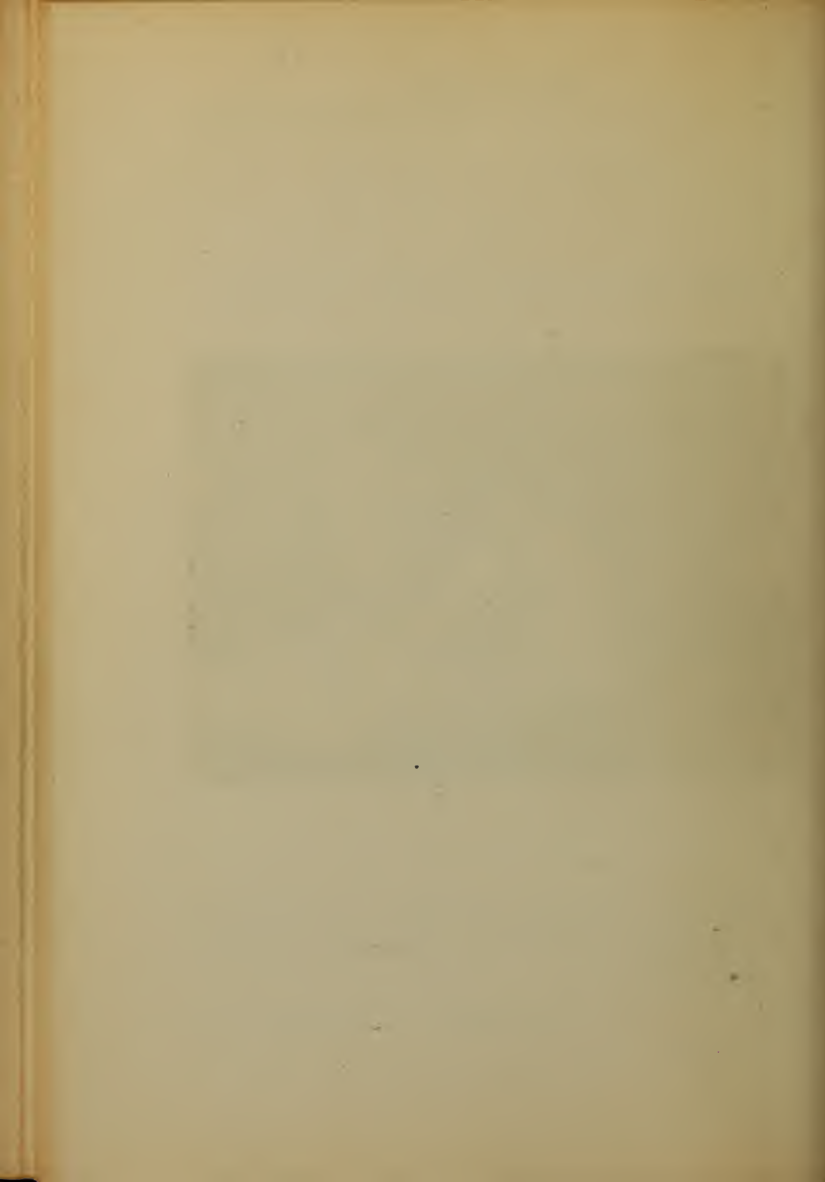
"THE GENTLEMAN FROM INDIANA"



Courtesy of Pallas Pictures

Left to right:

1. DUSTIN FARNUM—Tenacity, perseverance, firmness, resolution, obstinacy, determination.
2. —Devotion, condolence, sympathy.

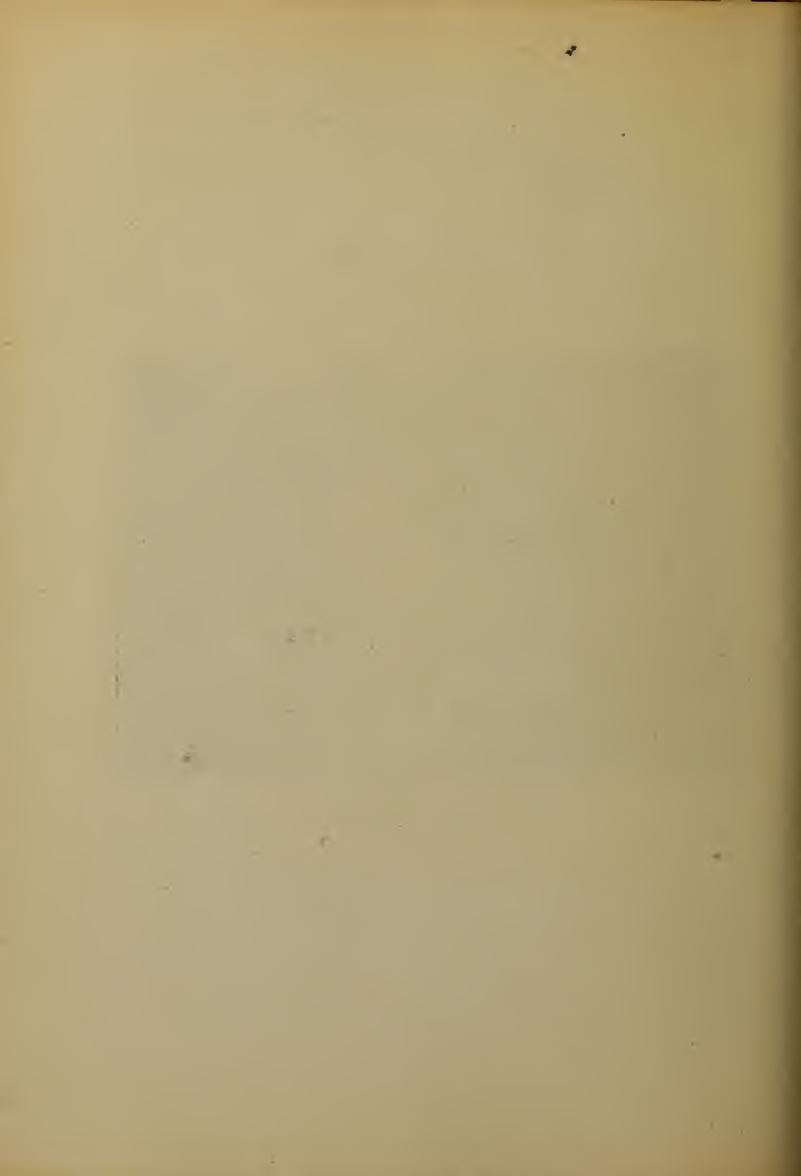


EDITH STOREY



Courtesy of the Vitagraph Company of America

Fury, revenge, determination.



EXPRESSION

HAZEL DAWN IN "MY LADY INCOG."



Courtesy of Famous Players Film Company

Left to right:

1. HAZEL DAWN—Love, affection, adoration, rapture.
2. —Admiration, yearning, fervor.

MARGUERITE CLARK

IN

"OUT OF THE DRIFTS"



Courtesy of Famous Players Film Company

MARGUERITE CLARK—Supplication, entreaty, beseeching, petition.

EXPRESSION

MARIE DORO IN "DIPLOMACY"



Courtesy of Famous Players Film Company

Left to right:

1. —Desire, love, longing, ardor, pleading.
1. MARIE DORO—Uncertainty, doubt, hesitation, perplexity, wavering.

EDITH STOREY



Courtesy of the Vitagraph Company of America

EDITH STOREY—Dignity, stateliness, hauteur,
disdain.

ANITA STEWART
IN
"A SERIOUS FLIRTATION"



Courtesy of the Vitagraph Company of America

Left to right:

1. ANITA STEWART—Horrificed, frantic, terrified, defensive.
2. EARLE WILLIAMS—Aghast, dumfounded, awed, dismayed.

MAE MARSH

IN

"HOODOO ANN"



Courtesy of Triangle Film Corporation

Terror, horror, dismay, alarm.

EARLE WILLIAMS AND ANITA
STEWART



Courtesy of the Vitagraph Company of America

Left to right:

1. ANITA STEWART—Shy, demure, coy, modest, self-conscious.
2. EARLE WILLIAMS—Flippant, impudent, pert, saucy.
3. —Quizzical, questioning.

VICTOR MOORE

IN

"CHIMMIE FADDEN OUT WEST"



Courtesy of the Lasky Photoplay Company

Left to right:

1. VICTOR MOORE—Pleasure, anticipation, expectation.
2. —Fond, affectionate.

JOHN BARRYMORE

IN

"NEARLY A KING"



Courtesy of Famous Players Film Company

Left to right:

1. —Attentiveness, observation, contemplation.
2. JOHN BARRYMORE—Dignity, pride, importance.

ETHEL CLAYTON

IN

"OPHELIA"



Courtesy of Lubin Manufacturing Company

Left to right:

1. HELEN WEIR—Hopelessness, despair, anguish.
2. ETHEL CLAYTON—Discouragement, anxiety, dejection, despondency.

CLARA KIMBALL YOUNG



Courtesy of World Film Corporation

Terror.

JACK BARRYMORE

IN

"NEARLY A KING"



Courtesy of Famous Players Film Company

Left to right:

1. —Curious.
2. —Vigilance, watchfulness.
3. JACK BARRYMORE—Resentment, anger, ire.
4. —Indifference, unconcern.

ROSEMARY THEBY



Courtesy of Universal Film Manufacturing Company

Pride, haughtiness, arrogance, imperiousness,
disdain.

HAZEL DAWN
IN
"MY LADY INCOG."



Courtesy of Famous Players Film Company

Left to right:

1. GEORGE MAJERONI—Watchfulness, suspicion, sharpness.
2. HAZEL DAWN—Doubt, question, uncertainty, dilemma, perplexity.

CLARA KIMBALL YOUNG



Courtesy of World Film Corporation

Scorn, disdain, contempt.

DONALD BRIAN

IN

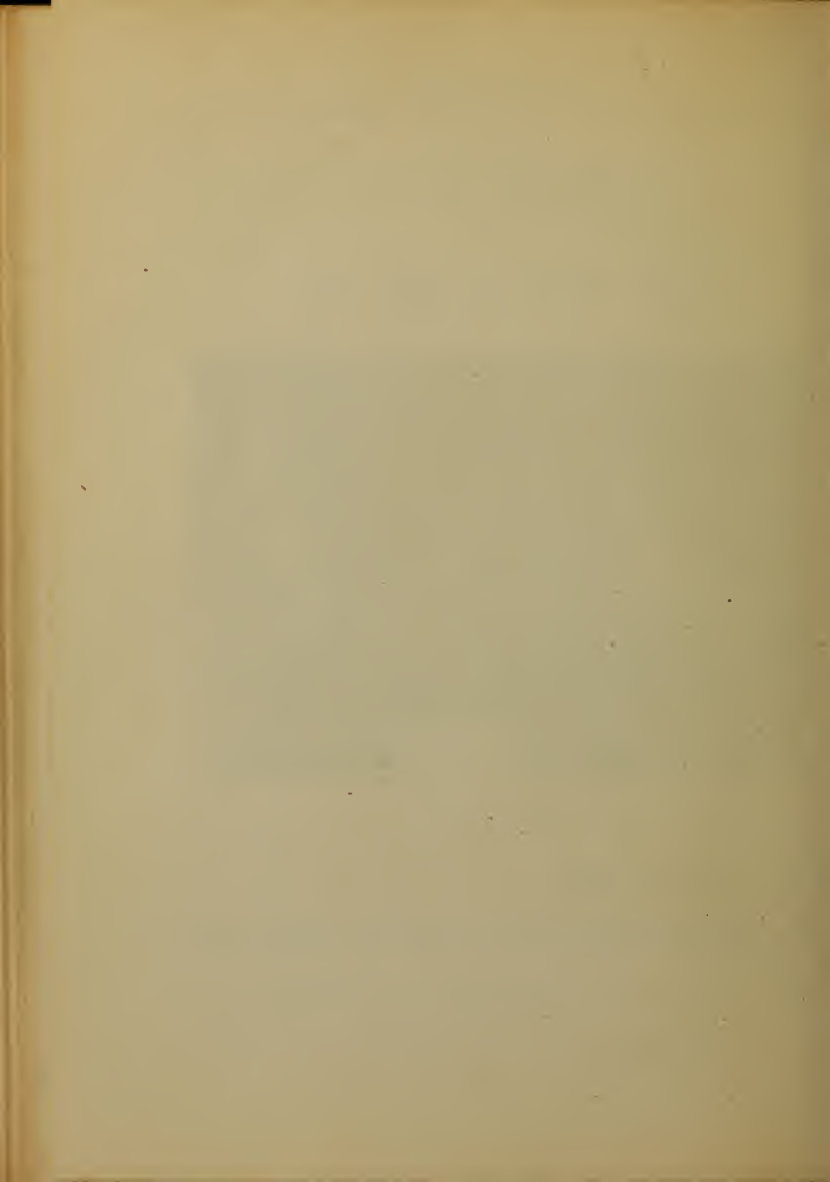
"THE VOICE IN THE FOG"



(courtesy of Jesse L. Lasky Feature Play Company

Left to right:

1. DONALD BRIAN—Foxy, cajoling, merry, droll.
2. —Quizzical, questioning.

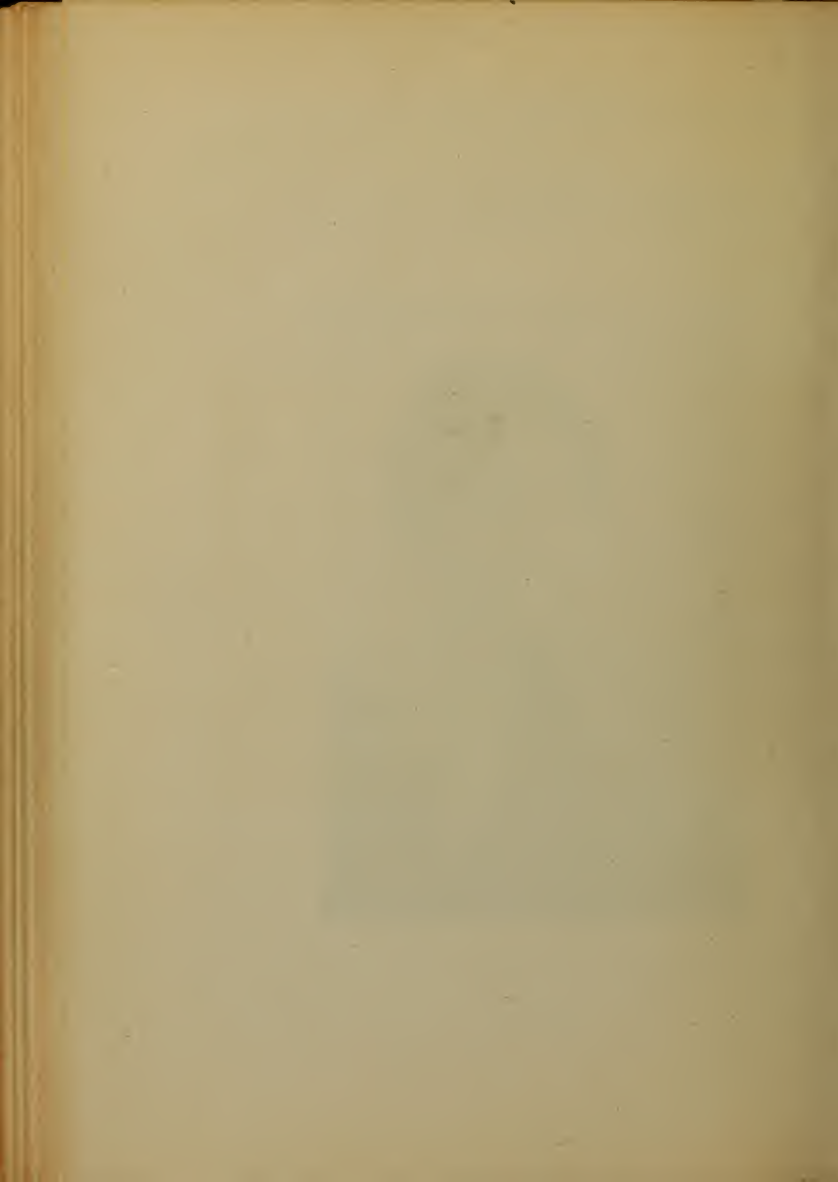


CLARA KIMBALL YOUNG



Courtesy of World Film Corporation

Fear.



ETHEL CLAYTON AND HOUSE
PETERS

IN

"THE GREAT DIVIDE"



Courtesy of Lubin Manufacturing Company

Left to right:

1. ETHEL CLAYTON—Repulsion, resistance, disgust.
2. HOUSE PETERS—Desire, carnality, lasciviousness, lust, brutality, menacing.

MARY MAURICE

IN

"DOROTHY"



Courtesy of the Vitagraph Company of America

Left to right:

1. MARY MAURICE—Grief, anguish, woe, sorrow.
2. MRS. SIDNEY DREW—Condolence, compassion, pity, sympathy.

LILLIAN WALKER



Courtesy of the Vitagraph Company of America

Left to right:

1. —Attention, intentness, absorption.
2. —Suspicious, accusing, condemning, censorious.
3. —Unconcerned, apathetic, phlegmatic.
4. LILLIAN WALKER—Fear, guilt, apprehension, trepidation, consternation.

MARGUERITE CLARK

IN

"MICE AND MEN"



Courtesy of Famous Players Film Company

Left to right:

1. MARGUERITE CLARK—Questioning, incredulity.
2. —Remonstrance, expostulation, surprise.
3. —Severity, correction, punishing, discipline.

MARY MAURICE



Courtesy of the Vitagraph Company of America

Left to right:

1. —Hopelessness, despondency,
adversity, resignation.
2. MARY MAURICE—Weariness, care, dejection.

BLANCHE RING

IN

"THE YANKEE GIRL"



Courtesy of the Oliver Morosco Photoplay Company

Left to right:

1. BLANCHE RING—Flippancy, frivolity, levity.
2. —Piqued, flustered, disconcerted, abashed.

PAULINE FREDERICKS

IN

"THE SPIDER"



Courtesy of Famous Players Film Company

Left to right:

1. PAULINE FREDERICKS—Imperiousness, hauteur, displeasure, dismissal, indignation.
2. THOMAS HOLDING—Surprise, wonder, astonishment.

EARLE WILLIAMS

IN

"HIS PHANTOM RIVAL"



Courtesy of the Vitagraph Company of America

Left to right:

1. —Indifferent, bored.
2. EARLE WILLIAMS—Bantering, twitting, chaffing, taunting.
3. —Amusement.
4. —Deprecation, denial, protestation.

BLANCHE SWEET

IN

"THE RAGAMUFFIN"



Courtesy of the Lasky Photoplay Company

Left to right:

1. BLANCHE SWEET—Sympathy, commiseration, condolence, forbearance.
2. —Sorrow, despair.

LILLIAN WALKER



Courtesy of the Vitagraph Company of America

Left to right:

1. —Brutal, malevolent, cruel.
2. LILLIAN WALKER—Incensed, wrathful, infuriated, resentful, resisting.

MARY PICKFORD
IN
"POOR LITTLE PEPPINA"



Courtesy of Famous Players Film Company

Left to right:

1. JACK PICKFORD—Fear, anxiety, perturbation.
 2. MARY PICKFORD—Fury, exasperation, frenzy, violence.
 3. —Astonishment, amazement, awe.
- MOB—Surprise and curiosity.

CLARA KIMBALL YOUNG

IN

"TRILBY"



Courtesy of Equitable Motion Picture Corporation

Left to right:

1. WILTON LACKEYE—Dominating, masterful.
- 2.
3. CLARA KIMBALL YOUNG—Mesmerized, hypnotized.

STORIES OF THE FILMS

The following stories of the films in synopsis form are sufficient to give the reader, in a general way, the sentiment of the productions. Many of the illustrations shown have been taken from these features.

IVA SHEPARD

IN

"THE DRIFTER"

Harold Derwent, a young divinity student, who has a passion for gambling, is exposed by a fellow-student and turned out of the college. He becomes a race track gambler and the companion of Madge, an adventuress. Finally, luck turns against him, he loses his money, and giving his last horse to his favorite jockey, announces he is through with gambling. While on a train he becomes acquainted with a clergyman who is on his way to take charge of a church in an inland city. Both men are struck by their remarkable resemblance to each other. The train is wrecked, the minister is killed and Harold takes his name and place as pastor of

the church. Later the minister's wife joins her husband, recognizes Harold but remains silent. Unfortunately, Madge comes to town, sees Harold and proceeds to blackmail him. She persuades him to bet on a certain horse, and he uses funds entrusted to his care. He turns the money over to the jockey who is to ride the horse. The horse loses his race and the rider is severely injured. Called to his bedside, the minister recognizes his former jockey, who tells him that he did not bet the money, but hid it in a stall. Madge then endeavors to expose Harold, but the minister's wife stands by the man whom the church authorities know only as her husband and her word is believed. Finally she and Harold go to a distant city, are quietly married and the latter reassumes his duties as minister, cured of his passion for gambling.

CLARA KIMBALL YOUNG

IN

"TRILBY"

Trilby, a model for an obscure sculptor, seeking adventure, meets little Billy, the Laird, Svengali, Ghecko and others. Svengali experiments with Trilby and proves that he can hypnotize her. His devilish mind conceives the idea of keeping her under mesmeric power and

STORIES OF THE FILMS

giving her, through this power, the voice of a nightingale.

Billy and Trilby fall in love with each other, and when Svengali finally influences Trilby away, and through his hellish power makes of her a great Diva, Billy is unconsolable.

Trilby mounts the ladder of fame and soon becomes a universal figure.

Billy and his friends happen into a theater one night, where a fashionable audience has gathered to hear the famous La Svengali, as Trilby has become known. Discovering Trilby, Billy attacks Svengali, who dies of heart failure, and Trilby, after months of torture, recovers her own personality and is about to become happy when, facing Svengali's picture, the old influence returns and she drops dead of fright.

ETHEL CLAYTON AND HOUSE PETERS

IN
"THE GREAT DIVIDE"

On the brink of the Great Divide lives Stephen Ghent, an untamed man of the West. To the Great Divide to develop the land left by their father, come Ruth and Phil Jordan with Phil's wife, Polly, and Dr. Newbury, suitor for Ruth's hand, whom Ruth has refused repeatedly, claiming that the man she chooses will be an undeveloped character of the West.

STORIES OF THE FILMS

Steve with his pals, Pedro and Dutch, returning to their cabin one night, see a light in the Jordan shack and force an entrance, finding Ruth alone, for her people have gone to the West for a trip. Ruth is overpowered and Dutch and Steve fight a duel for her, then Pedro is bought off by Ghent, who realizing the helplessness of Ruth, suddenly comes to his senses and agrees to her proposition that she will be his wife in name only until he has proven himself a man.

Ghent agrees and the Justice of Peace in the Valley is sought. Then he takes her to his cabin where as days roll on she begins to see better things in this rough character. One night, with drink his master, he violates the promise he has made to Ruth, and for it she learns to loath and hate and begins her work of weaving blankets that by her own hands she may earn the money necessary to buy back the nuggets from Pedro which bought her for Ghent. The Jordans have planned to leave when Ruth coming upon them introduces Ghent.

She refusing to go back East with her people, is one day caught in a landslide and Ghent rushes to her rescue and is severely injured. For days he hovers between life and death, finally recovering to build a happiness for the noble woman who learned to love him and made him the man she had idealized.

PAULINE FREDERICKS

IN

“THE SPIDER”

Valerie St. Cyr elopes with Count Du Poissy, deserting her baby daughter and impoverished husband. When the baby daughter Joan reaches maturity she becomes engaged to Julian St. Saens, a young artist, who, never suspecting the relation of Valerie to his fiancée, refuses to paint the former's portrait because she does not come up to his moral standards. Piqued at the artist's snub, and equally ignorant of Joan's identity, Valerie contrives to become his model by pretending to be penniless. She falls in love with Julian but when he repulses her, she seeks vengeance for the insult.

The Count becomes infatuated with Joan and they conspire to abduct the girl. The Count lures Joan to one of his private haunts but when she realizes her danger, Joan stabs him and escapes. Fatally wounded, the Count summons the police. Meanwhile Valerie has learned that Joan, the girl whom she has just been instrumental in handing over to the Count, is her own daughter. Rushing to the Count's rendezvous she finds him dying and as the gendarmes enter she decides to make final reparation to her daughter by declaring herself guilty of the crime.

Convicted by her own statements, Valerie goes to her death with an expression of almost

heavenly contentment upon her face, happy in the belief that she has made atonement for her early desertion.

MAE MARSH

IN

"HOODOO ANN"

As a drudge at an orphan asylum, the oldest girl there gets the name of Hoodoo Ann. When a fire breaks out and the head of the institution and all the rest of the inmates flee for their lives, Hoodoo Ann returns to the place to rescue a little girl who has been left behind. She is adopted by a kind family by the name of Knapp. Jimmie Vance (Robert Harron), who lives near the Knapps, gets acquainted with the girl and takes her to motion pictures and dances. Ann sees a lurid Wild West show and in the attic of her home tries to emulate the deeds she has seen. She shoots an old revolver and cripples a cat. She sees a man lying on a floor in a house near her own and thinks she has killed him by the shot. Afterwards when the wife of this man is arrested after his disappearance, Ann comes into court and confesses that she was responsible for his death. Bill Higgins, the supposed dead man, returns just in time to save Ann from going to prison. It ends with the happiness of Ann and Jimmie and Ann comes to be known after her marriage as Sunshine Ann.

VALESKA SURATT

IN

"THE IMMIGRANT"

Masha, a young Russian, on her way to America, is insulted by a steamship officer and protected by David Harding, a young American engineer, returning from Europe. He secures for her a berth in the second cabin, paying the fare out of his own pocket. J. J. Walton, a wealthy political boss and contractor, traveling first class, is captivated by Masha's beauty.

Masha is met at the dock in New York by her sister, Olga, and her drunken brother-in-law, John. Having given Harding their address, so he may call and be repaid for the money he has advanced to Masha, Walton learns the address, and secures from the brother-in-law permission to have Masha enter his house as a maid. The first night of her employment in Walton's household he attacks her, and when she flees to her sister pursues her and, by a promise of marriage and education, induces her to return. Harding has opened his offices and bids against Walton on a contract for a big government dam in Arizona. Harding is backed by the reformers and Walton and his political ring find bribes and chances for graft will not tempt the young man, and plan to blow up the dam when it nears completion.

Walton takes Masha with him to Arizona to

superintend the dam's destruction. Masha and Harding have met each other several times and he has always thought her to be the wife of his adversary. By means of threats, Walton has Masha entice Harding away from the dam the night of the explosion. Masha, free from Walton's threats, tells Harding of the contemplated explosion and sends him back to the dam, but too late. The explosion has occurred and the waters are plunging down onto the little village. Masha, fearing for her young man's life, follows him, while Walton in the moment of his triumph, fails to realize that the flood is undermining the house which he occupies and is killed when it collapses. Masha finds Harding unconscious on top of the floating house and there tells him for the first time, that she has never been Walton's wife. Harding still in love with the girl, asks her to marry him.

FRANK KEENAN

IN

"THE COWARD"

The brave Colonel Winslow, veteran of the Mexican War, lives in hope of a great future for his only son, Frank. At the outbreak of the Civil War a recruiting station is opened in the Virginia village where the Winslows live, but

STORIES OF THE FILMS

Frank, obsessed with fear, enlists only after his father has threatened to kill him if he refuses. The very first night in picket duty the boy deserts and returns home. His father, in shame and humiliation, takes his place in the ranks. Frank hides in the garret when a Union force raids the village and overhears several Northern officers discuss a weak point in their line. Fear departing, he holds them up and gets the plans. Then follows a thrilling ride to the Confederate camp. As he dashes across a bridge his father, on picket, shoots and horse and rider tumble into the swift current. The boy reaches shore, however, and with a knowledge of the enemy's weakness the Southern troops win a great victory. Colonel, now private, Winslow, is summoned to headquarters, and when he learns that his son made the victory possible the stirring drama ends with their reconciliation.

ANNA LITTLE AND JACK BORZAGE

IN

"THE CACTUS BLOSSOM"

Dave Foster and his daughter Beulah, live on a claim. The prospector is coming to realize that his claim is worthless. Then by chance Foster befriends Chegup, a wandering Indian. The Indian shows his gratitude and reveals the

secret of a gulch which he knows to be rich in gold. Father, daughter and the old Indian stake a claim and true to the Redskin's prediction, Foster strikes it rich. But a scheming Mexican follows them. Not far from the new claim is a camp of cattle rustlers. They are led by one Reed Avery, though the real leader is Duke Wilson, a gambler. The Mexican who has followed Foster and learned of the new gold find loses heavily at Wilson's gaming table and becomes a willing tool of the gambler.

Meanwhile the cowboys are excited by the presence of Beulah. All are anxious to make the acquaintance of the young woman whom they have learned to call "The Cactus Blossom." Reed Avery is torn by conflicting emotions. His baser impulse emphasizes the alluring charms of the girl while the instinct is deep in his heart to pay, and compel others to pay, the gentle respect rightly due the young woman. At first, Reed's manner to the girl is the manner he has shown to all women of his acquaintance, but her rebuff of him is so complete that he becomes extremely bashful and awkward in the presence of "The Cactus Blossom." Beulah laughs and he mistakes her meaning. Thinking the laugh a scornful one he vows that she shall pay for it with a kiss. Beulah handles the crisis well and her actions completely transform Avery and he becomes the staunch champion of the girl.

Fighting to protect her from his rough com-

panions, Reed is fatally wounded. Lying at death's door his head propped on his saddle, Beulah kneels beside him and imprints a willing kiss on his lips. Avery has won, but he has also lost for the smile that brightens his face remains transfixed in a mask of death.

JOHN EMERSON

IN

"THE FLYING TORPEDO"

An eccentric novelist reads of the offer of a defense board for new weapons of defense and backs his closest friend, an inventor, in the development of a torpedo that can be controlled by wireless.

Warclouds hover over the country and a band of international crooks is active in its efforts to obtain possession of the model. The crooks are finally successful after murdering the inventor by the use of asphyxiating gas. But the novelist is determined to go on with the invention. He advances money to the dead man's assistant and sets about using the methods he has described in his popular detective stories to run down the band. Aided by a servant, who is a keen admirer of his stories, the author is successful in locating the model. Before he can take it away, however, he is discovered and made prisoner. When he does not return the servant girl gives

the alarm and the police rescue him and bundle the crooks off to jail.

By this time a foreign invader has landed in California, becomes strongly intrenched and defeats the United States forces on land and sea. The coast cities are in peril and the model flying torpedo is seized upon as a last hope. Many duplicates are made and sent to the beleaguered defenders. Then the tide changes. By wireless control and range finders the torpedoes are sent on their unerring way and the works of the foreign foe are demolished.

ETHEL CLAYTON AND E. K. LINCOLN IN "OPHELIA"

Mary, a country girl, pleads with John Carter, a city chap, to carry out his promise of marriage. He leaves without an answer and Mary appeals to her sister Ophelia, who is married. Her husband is suspicious and jealous. Ophelia receives the letter announcing Mary's arrival in the city and wants her presence kept secret. Ophelia hears Mary's story, and pledges to do everything in her power to make Carter do the honorable thing. Ophelia takes a photo of Carter, because his address is on the back of it.

At the club Hunter learns the name Ophelia

means "serpent." Rather unpleasant for Hunter to realize that his wife's name meant "serpent," but he would have forgotten the incident except for suspicions aroused later by his wife's actions. Creeping softly into his wife's room he sees her hurriedly hide a photo. Jealousy prompts him to secure the photo as soon as she leaves the room. He makes a note of the address on the back of the photo.

Next day a fellow-club member points out Carter. "Yes," the club member explained, "I hear he has had an unfortunate affair with a woman." Hunter is startled. He remembers the hidden photo of the night before. He now begins to take his suspicions more seriously. He tells Ophelia he will be at the office all day. Instead Hunter watches and follows her. He sees her leave home and go to Carter's apartments. Furious, he follows, knocking down the butler to reach the room where she has entered. The door is locked. He breaks it in and stands face-to-face with Carter. The men struggle for the possession of the revolver. Hunter is overpowered, Ophelia appears from the adjoining room, Mary clinging to her.

Ophelia advances, bitterly denouncing him for his suspicions and actions. She becomes hysterical and then Carter explains the truth, how he had married Mary that morning; had telephoned to Ophelia the news; had asked her to come to his apartments, and to keep their mar-

riage a secret until they left on their honeymoon; and how Ophelia had been the real agency through which the happiness of Carter and Mary was assured.

CLARA KIMBALL YOUNG

IN

"YELLOW PASSPORT"

Sonia Sokoloff, is ambitious to become a grand opera singer.

Fedia, a Russian police spy, is employed by the trusting Sokoloffs as a valet. Fedia desires Sonia, and when she is alone, he attacks her. She escapes from him. Fedia, to revenge himself, swears allegiance to the notorious Black Hundred, a mob organized to destroy the Jews.

Fedia incites Ivan, a leader of the Black Hundred, to a terrible massacre. The Sokoloffs are all killed except Sonia and her uncle Myron.

Fedia, during the massacre, steals into the house in search of Sonia. Sonia escapes, throwing a lamp at Fedia, knocking him unconscious.

Weeks later Sonia, no longer considered a citizen, is ordered to leave Russia. Loath to be torn from the graves of her family and give up her music lessons, Sonia, in spite of her uncle Myron's protests, registers with the police as a public woman and takes out a yellow passport.

Suspecting that Sonia is a moral woman living under false pretenses, the police master finds

out that she has paid the landlords and neighborhood police for protection. Fedia, now a police inspector, is sent to spy upon her. Sonia and her uncle Myron trick the police but fearing that Fedia will annoy her again, they leave for America.

On the ship are Carl Rosenheimer and his son, Adolph. They hear of the Russian Nightingale among the steerage passengers and interview her. During the voyage Adolph and Sonia fall in love.

Reaching Ellis Island, Sonia and her uncle Myron once more trick the officials, concealing from them all knowledge of the yellow passport and making it possible for Sonia to be admitted.

In America Sonia becomes a famous opera singer and is formally engaged to Adolph. Fedia is sent by the Russian government to this country. At the height of her success and happiness, Fedia appears on the scene and discloses to the Rosenheimers the history of Sonia's yellow passport.

The proofs of her innocence, the letters written by her to the Police Master, were left in Russia when she and her uncle Myron fled to America. Akulena and Fiodor, expelled from Russia, come to America carrying with them these letters, in hopes of finding Sonia.

Adolph regrets his denouncement of Sonia even before the proofs of her innocence are produced.

THEODORE ROBERTS
IN
"THE TRAIL OF THE LONESOME PINE"

Heaton an internal revenue officer, hunting for whiskey stills which are supposed to be located somewhere near the Lonesome Pine Trail. Heaton calls in the district revenue officer Hale. Through a spy, the Tollivers, who are the moonshiners, hear that Hale has arrived to help Heaton. June, the daughter of Judd Tolliver, the head of the gang, pretends to have a sprained ankle and when Hale comes along, he carries her to the cabin where he is captured by the moonshiners. Knowing they must work fast to get their whiskey out of the county, Judd Tolliver leaves Dave, his nephew, who is in love with June, to guard Hale, while the gang rush the whiskey to the railroad.

The increasing friendliness of June and Hale arouses Dave's jealousy, and he forces Hale to the cowshed. After several days, Hale fires the straw in the shed and burns through his rope bonds and escapes. Hale gets to town and gathers a posse for a raid on the Moonshiners. The posse surround the cabin and after a sharp fight find only June. The gang escape through an underground tunnel.

Hale sends a note to Heaton. A spy is sent to deliver the note to Heaton and he pauses long enough to show its contents to the Tollivers.

None of them can read except June, and she interprets Hale's code, as she believes, to protect Hale, but inadvertently sends them directly into his path.

Hale is met and shot by the moonshiners, who carry him to the cabin. June pleads with her father to save Hale's life. This Judd refuses to do, though she confesses her love for the revenue officer. The men go, leaving Dave. June induces Dave to go for a doctor. Dave meets Heaton and learns that he has had medical experience. He tells Heaton where Hale is and the posse surround the cabin and force the mountaineers to surrender. Heaton patches Hale up and tells the moonshiners they will be permitted to go free if they will destroy their still. This Judd Tolliver agrees to do. The old man discovers that Dave had been a traitor and shoots him.

Hale rapidly recovers under June's nursing. He begs June to marry him, but she says she cannot leave her father. Old Judd sees that June is sacrificing everything to be loyal to him and calls Hale back.

Hale returns and June sees through her father's ruse and her heart is glad.

GERALDINE FARRAR

IN

"TEMPTATION"

Renee Dupree, a cafe singer, living in the Bohemian section of New York, is engaged to Julian, a violinist and composer. They are both poor, but Julian, who has just finished an opera, hopes to marry Renee when it is produced. One afternoon, when Renee and Julian are singing and playing at the Ritz, Otto Muller, the great Impresario, is struck with Renee's beauty and voice and offers her a position in his opera company. Renee makes good at the trial, much to the anger of Mme. Maroff, Muller's mistress, and is given an opportunity to sing a star role. Renee succeeds and Muller, captivated, plans to make her his favorite. He engages an apartment for Renee and gives her a contract at an enormous salary.

When Renee discovers why these gifts are offered, she scorns Muller and returns heartbroken to Julian. Muller follows and finds her with Julian and in his anger threatens to kill Renee's career if she refuses to come to him. Renee again refuses and Muller leaves, promising to crush them both.

Muller keeps his word. His opera is about to be produced when Muller has it killed. With his hopes shattered Julian breaks down and becomes seriously ill. Finally Renee is told by

the physician that if Julian's mind was set at rest about the opera being produced, his life might be saved. Renee goes to Muller. He demands Renee herself as the price of Julian's life. Renee offers herself to Muller on condition that he produce Julian's opera. The news of the acceptance of the opera makes the young composer's recovery assured.

The opera is produced and Renee in the star role makes a great success. At the end of the performance Renee puts Julian off with an excuse and goes to keep her bargain with Muller. Muller, having quarreled with Mme. Maroff, welcomes Renee at his home. While Renee is in another room, decking herself in a gown Muller has provided, Mme. Maroff bursts in upon Muller, stabs him and leaves him for dead.

Muller is only able to write the name of the woman who stabbed him before he dies. Renee enters to find Muller dead and sees by the note that he has been killed by Mme. Maroff. She then realizes that she has been saved by a miracle and flees to Julian. Julian, who greets her in his studio, never knows the sacrifice she was to have made for him and through which his life was saved and his name and fortune made.

THE TECHNIQUE OF MAKEUP

Note.—The technique of makeup herein described follows the practice employed by one of America's largest producing companies. It was adopted only after exhaustive experiments.

The first and last caution on making up for the movies is "DO NOT OVERDO IT."

Making up for the camera is, though in a lesser degree, to gain the same results as obtained by portrait photographers through the art of retouching and etching.

Retouching and etching a motion picture negative film—12,000 to 150,000 pictures—is practically impossible. The cost of this work for an average feature is prohibitive. Also, the retouching would undoubtedly show when the picture is enlarged 150 or more times, as it is when projected upon the screen.

Through makeup, and later by the judicious use of stains on the positive film, most of the faults registered by the exacting camera are softened, or concealed.

The technique of making up, next to the art of registering emotions to order, is the most difficult thing for the new entrant to the movie lists to master. This is equally true of the pro-

THE TECHNIQUE OF MAKEUP

professionals of the speaking stage and amateurs. Stage makeup is impossible for the camera. A knowledge of stage makeup is of little value except as it aids one in the manner of application. It is about an even break between the professional and amateur. Both usually make their initial bow to the camera as "extras."

The first turn of the beginner is usually unimportant. He merely fills in a ball room, cabaret, or mob scene. There is little instruction given about the grease paints—except perhaps the admonition to "lay off the rouge."

A successful entry into the motion picture business is dependent to a very great extent upon a knowledge of the proper makeup, and its adaptability to the sensitized film.

Your charming personality; the sweet things you say to the member of the regular company, or the directors; your perseverance and "pull" avail nothing when the director, his assistants, the cameramen and the laboratory technicians assemble in the dark recesses of a projecting room to view a run of the negative, or positive print of the previous day's work. They look upon it with a cold, critical eye to ferret out the faults.

Herein lies your movie success, or failure: **IT IS THE FILM THAT COUNTS.** You are viewed in the light of a good or bad bit of celluloid. If you are one of the faults of the film you will be eliminated.

THE TECHNIQUE OF MAKEUP

It might be well to advise the stage professional that his or her pet scheme of makeup for the footlights must be forgotten. Usually a great reluctance is shown. Many stage stars believe in their superior knowledge of what is most suitable for their particular type. Theirs is a sad mistake.

Red, green, brown and indigo photograph black. Grease paints and powders that carry a percentage of these colors photograph proportionately as black as the percentage of these shades used in their preparation. Rouge is taboo. A general rule adopted by directors is to forbid the use of rouge by men and a light carmine, No. 1, is used sparingly—ON THE LIPS ONLY—by women.

It is well to begin the makeup by cleansing the face, neck and ears with an application of cold cream. Use cheese cloth or a soft towel for removing. The grease paint is applied and worked evenly with the finger tips until it is spread smoothly. The grease must cover the face, neck and ears—front and back—and it must be worked up to the line of the hair. Do not slight the work. If you can see tiny imperfections in the mirror, the camera will exaggerate them many fold.

After a thorough job with the grease, go over it with special film powder—No. 1, for women and No. 2, for men—and dust it off. Many direc-

tors advise that it be rubbed in lightly, using two or three applications.

It is imperative that the grease sheen be entirely obliterated and that the skin have a smooth, unblotched surface. For men, grease paint No. 5 is used exclusively—unless one is instructed to use a higher number—darker—for character parts, or for some photographic effect. Grease paint No. 2 is used by women, except when indicated for men.

The eyebrows can be lined with black for studio work, but a dark brown is preferable, as the photographic qualities of the brown are more natural and it gives a softer effect. Especially is this true for work in the sunshine, where the black shows up badly.

Line the upper eyelids with black, blue or green, or a mixture of blue and green. The blue and green are satisfactory if properly applied, but it is much more difficult to judge their photographic qualities than the black. Work down toward the edge of the lid, gradually increasing the shade. The work should start light and carefully blend with the face grease. At the edge of the lids the black should become a clearly accentuated liner. Treat the lower lid in the same manner, working up to the eyelashes. The outside corners of the eyes may be shadowed with brown. If necessary, it should be done under expert supervision only.

Line the eyelashes with a black cosmetic ap-

THE TECHNIQUE OF MAKEUP

plied with a stomp. This black is heated in a pan which is purchased containing the cosmetic. A lighted match or two will suffice for heating. Apply evenly. Be careful of burns, as they are painful and difficult to conceal.

DO NOT BEAD THE EYELASHES.

For character lines use brown. Heavy character liners should be highlighted with white. Highlighting is work for experts only. Where the white highlight is used, careful blending and an understanding of photographic effect is essential.

For the lips use light carmine, No. 1. This is the lightest carmine and it should be used sparingly. Lip makeup is used by women only.

For death pallor, or a dope fiend effect, mix gray and No. 5. For black eye or a bruise use dark maroon and black worked blotchily. For scars use white with brown shadowing, or apply liquid collodion—which will give the skin a drawn appearance—and line with white and shadow with brown. For blood, use carmine No. 2.

Unsightly teeth may be made presentable with white liquid tooth enamel. To give the appearance of a missing tooth or teeth, block out with black liquid tooth enamel, or black wax. This is easily applied.

An expert can apply makeup preparations with a skill akin to magic. Blending the grease gradually from the nose line to the ear line,

making the grease darkest toward the ears, reduces roundness of the face. The reverse process makes a slender face fuller. This is an effect that is dependent upon the shading of the grease paint used. Some practice and the aid of snapshot pictures will soon reveal the proper depth of color for the effect sought.

When working in mob scenes and the like, especially where there is little chance of the "extras" showing up strong, it is often permissible to experiment a little with makeup. But all experiments before the camera should always be within reason. View the first picture you appear in as many times as possible.

Features may be subdued or emphasized by the clever use of nose putty and highlighting, also by applications of rouge. Work of this kind is necessarily a matter of individual need and should be used only with an exact knowledge of photographic effect.

The powders used for film makeup are specially mixed for the purpose. They are yellow in color. Do not accept others. Theatrical powders are not permissible. The powders are known as Special Film No. 1 and No. 2, and are used for all grease numbers except cork for negro makeup, when a powder is not necessary.

The grease paints used are put up in sticks and are numbered for film work as follows. Theatrical numbers are given.

THE TECHNIQUE OF MAKEUP

- No. 2. Conventional Film grease for women.
- No. 5. Conventional Film grease for men.
- No. 6. Chinese Mogul.
- No. 7. Brown—Light Mulatto.
- No. 8. Moor.
- No. 9. Very dark sunburn, or Red Indian.
- No. 10. Opera Aida.
- No. 11. Othello.
- No. 12. Australian Negro.
- No. 13. Mulatto.
- No. 14. Moor, North African.
- No. 15. Indian.
- No. 16. Bohemian, Gypsy.
- No. 20. Clown White.

SPECIAL

- No. 1. Carmine.
- No. 2. Carmine.
Brown.
Black.

ACCESSORIES

- No. 1. Spirit Gum, very strong.
- No. 2. Spirit Gum, medium.
- No. 3. Spirit Gum, mild.
White liquid tooth enamel.
Black liquid tooth enamel.
Black wax for the teeth.

THE TECHNIQUE OF MAKEUP

Prepared Cork.
Nose Putty.
Cold Cream.
Powder puffs, Stomps, etc.

HAIR

To tinge the hair or eyebrows gray: When the hair is dark, apply No. 20 and comb. A few applications and combing will produce the desired shade; with light hair, apply No. 20, white, and comb, then apply black and comb. Work up these alternate applications until the desired shade is reached. Powder is not suitable for these gray hair effects.

Beards, mustaches, bushy eyebrows and sideburns are preferably made up from crepe hair. This can be purchased in all colors and the knack of applying is easily acquired.

CREPE HAIR

White	Iron Grey	Black
Silver Grey	Blonde	Light Brown
Medium Brown	Dark Brown	Light Red
	Dark Red	

The use of grease paints for hirsute adornments is hardly permissible, except rarely in comedy work, and then with discretion. After a little practice the crepe hair adornment is as easily applied as the grease, and it is much more natural photographically.

The face must be clean and free from makeup

THE TECHNIQUE OF MAKEUP

when hair is applied. The hair is unplaited and pulled out until it has lost most of the curl. Cut into the required length and fasten to the skin with spirit gum. It can be applied in easily handled sections. Pull out the loose hair and trim to the desired style.

A good working makeup outfit can be purchased from most theatrical supply houses at a reasonable price. For those who are seriously contemplating taking up the motion picture business it is advisable to spend some time practicing makeup.

A few good snapshot pictures taken with an ordinary hand camera will clearly show the effect of your efforts as easily as the cinematograph camera.

A good working knowledge of makeup is essential if you would start right and increase the chance for success.

Always allow plenty of time for makeup. Be careful to blend each application as nearly perfect as is possible. Do not slight the work in any particular. Do a clean, neat job. Makeup is necessary. **BUT DO NOT OVERDO IT.**

To remove, apply cold cream over entire makeup, massaging until thoroughly worked up. Then wipe off with a cheese cloth or a soft towel and wash up, using a good toilet soap.

COSTUMES

THE ART OF DRESSING FOR THE MOVIES

“Dresses for breakfasts and dinners, and balls;
Dresses to sit in, and stand in, and walk in;
Dresses to dance in, and flirt in, and talk in;
Dresses in which to do nothing at all;”

“Nothing to wear.”—*Butler.*

Moving picture producers are beginning to realize more every day the importance of proper costuming. A few years ago, in the movies, it was not uncommon to see a society woman appear in a formal ball room scene in a gown suitable for street and afternoon wear. Now, however, such inconsistencies are rare, although occasionally in our highest-class productions mistakes in dressing will be discovered, especially by the eagle eye of the woman spectator.

In this article only modern dress will be mentioned, as the costuming for periods other than the present is never left to the discretion of the individual player. It is taken care of by the director. Also costuming to make a production fit a historical period is a complete study in itself.

Styles, particularly in woman's dress, change with the seasons. They can only be treated here in a general way.

Whenever possible, however, the keynote of a costume, whether for a formal function or a street scene, should be simplicity. Over-dressing, over-acting and over-makeup usually are faults of the beginner. The over-elaborate gown does not, as a rule, photograph well, and is not becoming pictorially. It also tends to distract the spectator from the action and story. This is emphatically undesirable. Then, too, an extreme fall style of gown, if shown the next spring or the following fall, makes a picture laughable, to a woman.

The photography of colors is an important consideration in costuming. Pale blue, yellow and pinks photograph nearly white. All of the reds, greens, browns, purples, and many other "heavy" colors photograph black, except under special lighting conditions. Then these colors will show undesirable highlights lighter in color, but never very far removed from black.

White material, if starched or of silken sheen, will almost invariably produce halation. For this reason most studios avoid white in costumes and linens. Usually table and bed linens are stained a light blue or yellow. This is true of men's dress shirts and women's white gowns.

Now we come to the wardrobe the movie performer must furnish. For an ordinary street

scene a suit is advised—a suit, of course, in keeping with the part played, the season, and other obvious conditions. For instance, a wealthy society girl who wears gorgeous chiffon evening gowns while fox trotting about the elegantly appointed ball room of her father's palatial mansion, does not go forth in her beautifully appointed limousine to call on her set in an outing suit and a sport hat—nor does the poor factory girl, who wears an ugly apron at her machine all day, leave the shop when the 6 o'clock whistle blows attired in an up-to-the-minute Callot suit.

For indoor day scenes a one-piece dress is advisable. A skirt and waist costume, while perfectly proper in most cases, is very seldom attractive in a picture, and is therefore to be avoided, unless a certain result is desired by the director, in which case you will be instructed either by the director or his assistant.

For an office scene an employee should appear in a dark dress with light collar and cuffs. This costume is very suitable and becoming to most girls. If the scene is a drawing room, an afternoon gown, light or dark, with long or short sleeves, is good. If the scene be laid in the interior of a poor family's home, any simple little house dress is acceptable.

For sport wear a blouse or "middy" with short, rather full skirt—preferably light in color—is suggested, with or without the jersey,

sweater or sport coat. For an ordinary outing a plain light or dark suit, something on Norfolk lines with sailor, or any sort of sport hat is acceptable. For motoring, a long, plain coat with bonnet or hat and veil is sufficient.

For ball room scenes, formal dinners, evening receptions, theater and opera, an evening gown is worn. Its style depends on the function and the formality of the occasion. For instance, a simple little dancing frock that would be suitable for the informal dance at a summer resort or country club, would not be the thing for the opera, or a formal dinner.

A style of gown that invariably photographs well is the Empire type in its varied modifications. In addition to its pleasing screen presentation, it is becoming to most girls and it lends itself to modifications that tend to conceal the angles of the thin girl and with long plain lines, adds grace and more slender lines to the stout girls.

The color of the gowns in every case should be selected after careful consideration of its contrast to the color of the hair. If it is desirable to make apparent the dark hair, light colored costumes will tend to bring out the desired effect. The reverse is true if the girl is a blonde. Dark dresses emphasize the fact. This is easily substantiated by the average feature picture. In the same picture it has frequently been noted that the star, a decided blonde, would be a bru-

nette in some scenes. It is generally the dress or hat that gives this effect, although in some cases varied effects are the result of back lighting.

No matter what the prevailing mode is, extremely short skirts are inadvisable in the movies. The camera has a tendency to make the slenderest feet and ankles appear quite cow-like when too much of them are in evidence. Besides, the long skirt always gives the figure a slender, more graceful line in pictures.

The dressing of the hair is an important feature in the movies and should be given special consideration. It is becoming more and more the thing to arrange the hair naturally—that is, in a conservative, current mode, rather than in the flowing curls heretofore so popular with screen stars. In this, as in other details, people are demanding realism, and as no girl in real life, who is old enough to have love affairs and take part in woman's work, wears her hair back, or in curls, tied up with a coquettish bow, so in the movies a girl who has supposedly reached woman's estate should not affect a childish coiffure.

By this it is not meant that curled hair is taboo. On the contrary, most girls are decidedly more attractive pictorially with curled or waved hair. A pretty coiffure that is becoming to most girls is the style where the hair is drawn loosely from the neck, ears and forehead and arranged

COSTUMES

in a psyche, low on the neck. For girls with full round faces the loose pompadour is suggested with a knot on top of the head. Either of these, with suitable individual modifications, is suited to most any occasion.

WITH STREET SUIT

Shoes; high or low, dark or light, silk or kid.
Bag; leather, dark silk, or metal.

FOR INTERIOR

Shoes or slippers.

FOR SPORT WEAR

Shoes; white, tan, or black sport shoes, high or low.

Gloves; kid or chamois gloves.

FOR EVENING WEAR

Slippers, light or dark.

Silk bag.

White kid gloves.

MEN'S COSTUMES

It is, of course, quite as important that men be dressed properly as women, but men have this advantage: Their styles do not vary greatly from season to season.

As do the women, the men furnish their own wardrobe of current fashions. The exception to this is where very expensive clothes are required or clothes that are to be roughly used and tat-

COSTUMES

tered. These are furnished by the producing company.

A well balanced wardrobe should include single or double-breasted sack or English walking frock coat with trousers to match for business or morning wear. The trousers may be of fancy materials when worn with a dark coat. The waist coat may be of the same material as the coat, or of fancy material, and the shirt, negligee or pleated, white or fancy, with fold or wing collar and four-in-hand or bat tie, except with frock coat when an ascot should be worn. Black or tan, button or lace shoes may be worn with tan or gray gloves, a derby or soft hat, and straw in season. The overcoat should be Chesterfield, top coat, Ulster or raincoat. The only jewelry permissible with this costume is gold links and studs, scarf-pin and watch chain.

For sports and outing, especially golf, the coat should be of homespun or coarse tweed with trousers long or knickerbocker style of the same material as the coat or contrasting material. The waistcoat should be knitted angora or sweater material to harmonize with the suiting. A negligee shirt with soft cuffs and fold, outing or attach collar, stock tie or neckerchief in plain colors. Gloves may be of ventilated or plain chamois. Outing shoes should be high or low, in black tan or white. No jewelry is desirable except cuff links, watch fob or guard and

COSTUMES

ascot scarf or safety pin. Soft hat or cap and loose overcoat or raincoat is suitable.

For an afternoon call, matinee, or wedding, the coat should be a cutaway frock with bound edge and trousers of worsted stripe in light or dark gray. A waistcoat of white, or fancy material, or to match coat should be worn with stiff or pleated white shirt.

(Note.—Stiff bosomed dress shirts are usually dyed a light blue or light yellow to overcome halation in photography. These are usually furnished by the producing company.) A wing or poke collar is usually worn with white, black, or pearl ascot or four-in-hand tie. Gray suede gloves are proper and button or lace shoes in either patent or colt leather. The overcoat may be Chesterfield, or fur lined black or Oxford. A high silk hat should have a cloth band. Gold links, gold studs, fancy vest buttons and pearl scarf pin, and silk guard or chain are permissible.

For an informal dinner or stag you should wear a dinner coat with silk facing; black or oxford for winter, white flannel or serge for summer, with trousers to match, trimmed with braid on the outside seams. The waistcoat should be of the same material as the coat, white, black, or gray. The shirt should be light colored, stiff or pleated—white starched material is dyed to overcome halation.

The collar may be fold or wing and the tie

COSTUMES

black or gray to match the waistcoat. Gray suede gloves are the thing and shoes may be lace or button, patent or dull leather. Pumps may be worn. Ornaments may be gold, amethyst or opal links and studs to be worn with vest buttons to match and silk guard or gold watch chain. Chesterfield, or fur-lined overcoat is worn, with a black or Oxford and black derby or soft hat.

Correct dress for a formal dinner, evening wedding, theatre and opera, ball or reception consists of full dress coat, silk faced, with trousers to match the coat, outside seams trimmed with braid. Stiff white shirt—see note about halation—should be worn with wing poke or lap front collar and tie of white, plain or figured, pique, linen or silk. The waistcoat should be white, silk or pique. White kid gloves are worn and patent leather shoes with cloth tops and plain toes, or patent leather pumps. Mother-of-pearl or moonstone links and studs with vest buttons to match are worn with formal dress and pearl vest chain or silk guard with platinum slide. A high silk hat with a cloth band is correct. The overcoat may be long box, Inverness or skirted opera cape or fur-lined, black or Oxford.

Wedding rings are conventional in all walks of life. They are as common to the poorer class as they are to the better class. If you are taking

the part of a wife, wear a wedding ring. If you are engaged wear a solitaire. These little things are quickly noticed by women patrons of motion picture shows, no matter how small your part in the picture may be.

BE CONSISTENT IN YOUR DRESS

CENSORSHIP

The beginner in any branch of the motion picture business should be imbued with genuine enthusiasm and a high respect for his chosen field. The film industry owes no apology for its past, its present, nor its future endeavors. It is recognized as a leading educational medium and furnishes clean, wholesome entertainment for all ages and races.

It is only the narrow cynicism of a too wide experience with the bad and unclean side of life, that prompts the censorship of the ordinary details of everyday existence pictured in the film.

Instances of childish stupidity of censorship are of daily occurrence. The *Saturday Evening Post* of March 4, 1916, remarks editorially: “* * * Such is the incurable stupidity of every censorship. It never interferes at the right point. * * * There is a deep reason for the fact that the word ‘censorious’ is commonly used as implying ‘blockhead.’”

The following from the *Chicago Tribune* and the *Chicago Daily Examiner* contains sufficient evidence of the attitude of the real public spirited class, who are in daily touch with the sentiments of the people and reflect their feeling.

Both articles are a high tribute to the motion picture business.

AN ARGUMENT AGAINST FEDERAL FILM CENSORSHIP

(Reproduced by permission of the *Chicago Examiner*.)

Pennsylvania has a state board of censors for moving picture films.

Recently these sapient guardians of the public ordered the Chestnut Street Opera House, in Philadelphia, to cut out seventy-five feet of film because they contained pictures of Kaiser Wilhelm and Field Marshal von Hindenburg.

The board of censors says that it acted under authority of the statute prohibiting scenes that are "sacrilegious," obscene, indecent or immoral or that tend to debase or corrupt public morals."

The first impulse is to laugh at the ridiculous officials who are able to discover something sacrilegious or obscene or injurious to public morals in photographs of the German Emperor and his celebrated Field Marshal.

By the same ridiculous mental process another equally absurd board of censors would forbid showing photographic likenesses of King George or King Albert or President Poincare.

In fact, there would be no limit to the asinine

decrees a sufficiently asinine board of censors might promulgate.

It is for this very reason that the *Examiner* earnestly protests against the bill in Congress to establish a National Board of Censors of moving pictures.

We maintain that the freedom of occupation and the liberty of publication would both be violated by such a censorship, and we cite this very Pennsylvania incident as ample proof that such violations of fundamental constitutional rights do actually occur when a small number of citizens are given arbitrary power to control the amusement and the instruction of their fellow citizens.

There is no reason to doubt that a federal board of censors would be just as arbitrary as a state board of censors.

For it is the inevitable result of bureaucratic authority that the bureaucrats become species of petty tyrants—a sort of two-for-a-cent Czars, who usually wind up by adding corruption and bribe-taking to their pompous and absurd exhibitions of irresponsible authority.

Now the moving picture is at once a school, a university and a public press, and by every dictate of common sense, as well as by the commands and guaranties of the Constitution itself, it should be left at perfect liberty to exercise its tripartite function of amusing, informing and instructing the people.

The laws which regulate other schools and other publications are in full force to regulate the moving pictures, to punish license and obscenity and viciousness—and those laws are ample and sufficient as they stand, without any censorship whatsoever.

We protest against this proposed censorship of the moving picture press on the same identical grounds upon which we would protest against any proposed censorship of the printed press.

The constitutional arguments against one are on all-fours with the constitutional arguments against the other.

But the moving picture is not only an entertainment and an instruction. It is also a moral force. It makes people innocently happier. And innocent happiness is as important to the best development of fine character as any other influence or virtue.

More especially is the usefulness of the moving picture evident in the smaller communities, where, from the very force of the circumstance of minor population, the broadening influences of life have been somewhat lacking.

The residents of these smaller communities now have brought directly to them the liberalizing effects of travel, of foreign scenery, of the customs and habits of other peoples, of the social conditions of the wide world.

We can imagine nothing else so liberalizing, so instructive, so formative of character.

To be thus liberalizing, thus uplifting, thus popular, the moving picture must tell the truth and must be **ALLOWED TO TELL THE TRUTH.**

And it will **NOT** be allowed to tell the truth if it is ever subjected to the restrictions of narrow-minded and stupid and bigoted and arbitrary censors.

As Thomas Jefferson wisely and nobly said, the best governed people is the least governed people.

Our famous Declaration affirms the right of every human being to "life, liberty and the pursuit of happiness." And every one of us has the inalienable right to choose the happiness that suits him best, subject only to the rule that he must not injure others.

So we have the guaranteed right to read and to talk as we please and to believe as we please and, as a natural corollary, to seek such entertainment of the eye as pleases us in the moving picture theatre.

This is not a privilege, conceded by any Congress or granted by any board of censors.

IT IS AN INHERENT, INALIENABLE, NATURAL RIGHT, a part of our existence, born with us into the world.

Just as each one of you has the absolute right to select and to read the newspapers and magazines which best please you, so each one of you

has the absolute right to choose for yourself what moving pictures you will go to see.

The only rightful board of censors is the public itself. And it is a board of censors which can be thoroughly depended upon to make bad pictures unpopular and financial failures.

The whole theory of our national life is that the majority of the people know what is best for the people and are entitled, of right, to have their way.

The theory of a censorship is that the majority of the people do not know what is good for them and must not have their way, but the way prescribed for them by a handful of wiser overseers.

We shall resist that un-American theory of government and social life, in whatever form it shows its ugly features, as long as the *Examiner* is printed.

In the name of individual liberty, in the name of the constitutional guaranties, in the interest of good citizenship and of public happiness and education and advancement, we protest to Congress against this undemocratic, un-American, reactionary, bureaucratic proposal to institute, in this free country, a Russian censorship over the amusements and instructions afforded to millions every day by the admirable device of moving pictures—the most effective entertainers and teachers the wit of man has ever conceived.

(From the *Chicago Tribune*.)

THE MOTION PICTURE AND WITCH BURNERS

David Wark Griffith, the genius behind the height of motion picture achievement, "The Birth of a Nation," speaks his mind for us on the subject of the motion picture future in connection with its present hampering obstacles.

BY DAVID WARK GRIFFITH.

"The most beautiful picture ever on canvas, the finest statue ever carved is a ridiculous caricature of real life compared with the flickering shadow of a tattered film in a backwoods nickelodeon."

The above assertion was made by Dr. E. E. Slossen of the Columbia University in an article entitled "The Birth of a New Art" and published in the *Independent* on April 6, 1914.

According to men of the standing of Metcalf, the cynical critic of "Life," including besides such people as the Rev. Thomas Gregory, Dorothy Dix, Burns Mantle, Louis Defoe, in fact, all the great dramatic critics of New York, aided in this line by twenty-one members of the United States house and senate, Richard Harding Davis, Booth Tarkington, two such international characters as the Rev. Father John Talbot Smith to Dr. Charles Parkhurst, enthusiastically indorse (I quote this as an instance) the motion picture play "The Birth of a Nation."

An outsider, knowing of this, would imagine these people would be capable of having an ex-

pressing judgment, which the average audience would accept as trustworthy. They would on any other subject in the world and receive attention, but "The Birth of a Nation" is a motion picture, and the motion picture is at present the witch of modern times, and at all times there must be witches to be burned.

The old witch of the Salem Commons, who made a horrible clamor as she was being tortured, had nothing on the new art of the motion picture in this respect.

I think it is generally agreed that the motion picture is at least on a par with the spoken and written word as a mode of expression.

The printing press was called "an instrument of the devil" by the ignorant masses of that day. Should we put ourselves on the plane of the unenlightened past?

The moving picture is new. Must it necessarily be evil? The censorship of motion pictures that are seen by children is a different proposition from that of the motion picture in general.

In the name of common sense and public decency can't there be an understanding of this case? The ordinary theater, in which four or five different plays are shown a night, where the bill is changed nightly, where the audience before entering cannot possibly be aware of the nature of each performance, must of necessity have some watch put over it.

Growing children with unformed minds must be guarded. To that we all agree. But the new motion picture, as a form of art, running the same length of time as the play, playing to exactly the same theaters in which the play is performed, charging the same admission, advertised in exactly the same manner, with its prospective audience told far ahead of the kind and manner of performance they are to see; in other words, the moving picture put in exactly the same place as a play, playing to exactly the same class of people, should be allowed at least the same fair reception and treatment.

The witch burners, who burn through the censorship of the motion picture today, when they have nothing left but the charred and blackened embers of that which promised once to be a beautiful art, when this grisly work is finished, where will they turn their attention next? They have established a precedent. The stage will be the next victim. After the stage, the press. After the press and free speech are vanquished, then Russia.

All drama must of necessity be conflict—battle, fight. How are we to depict the right unless we show the wrong? Unless we show the evils of a vicious past, how are we allowed to be the means of guiding the footsteps of the present generation?

When you apply the method of censorship to these arts, what possible dream can we have of

progress in the future? Had these witch burners built beech logs around the written word, setting fire to which made possible our literature and our drama, where would we be today? They are beginning their work now. It is for us to look to the present and the future.

If moving pictures properly done of the horrors of war had been inoculated in all the nations of Europe, there would be no bodies of men lying on European battlefields.

The greatest field which the motion picture has is the treating of historic subjects; as a great man has said of a certain motion picture, "It is like teaching history by lightning."

The witch burners will make this impossible. History is a story of conflict. You could not even portray the drama of the days of '49 to '70 in the golden west. If you tell the story of this period, you must show the atrocities committed by the Indians against the whites. Some public seeking fanatic would protest that it was an injustice to the Indians and might raise feeling against them.

These people revel in objections. There could be no story of the American revolution. Certainly the English do things which the American does not think proper. Those of English descent in our country would protest, and so on down the line with all nationalities and all grades of people. It would be impossible to present anything.

From The Collection Of
BRUCE THOMSON PRODUCTIONS
1508 Vallejo Drive
San Jose, California

